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Editorial Board: Edward B. Birge, Chairman; Will Earhart, Karl W. Gehrkens, Mary E. Ireland, Jacob Kwalwasser, James L. Mursell, Paul J. Weaver, Grace V. Wilson

Where Are the Rudiments of Music in the Public School Curriculum?

WHY raise this question? Only because of its importance and because reference to the rudiments is seldom made in any paper or address dealing with public school music. There are discussions of music reading and the use or non-use of syllables, but almost never any allusion to the elements of music. This was not always the case.

The singing school, from which public school music took its first methods, taught the rudiments as a matter of course, and the beginning section of all the old singing school books always dealt with these matters. In its early stages public school music followed the singing school plan. Later in 1870, Luther Whiting Mason built it into the National Music Course. In the next two decades it was suddenly discovered that the scale was a tune and could be learned as a tune, and it was thought that the children could sing themselves into all the musical knowledge necessary. This view of the matter was handed down and accepted through the years with at least two notable exceptions. These were Sterrie A. Weaver and Benjamin Jepson, both great teachers. They taught music with a thoroughness, including the elements of music, which was long remembered. I am not implying that our music teachers have ever felt that the so-called technicalities of music were unimportant. The fact is they have always felt their importance.

Certainly this view was held by the National Research Council, which in 1921 submitted to the unanimous approval of the National Conference the Standard Course of Study in Music. Perhaps this is the place to state what I mean by the "rudiments". Probably what is taught the children is all fundamentally important, but by the *rudiments* is meant especially the pitch names of the staff degrees, the structure of the major and minor scales, the transposition of the scale, key signatures, besides measure signatures and note and rest values.

The attainments listed in the Standard Course imply such knowledge. For example, those of the third year include "Knowledge of some twelve of the more famil-

iar signs and terms used in connection with staff notation". For the sixth year, they include "Knowledge of the major and minor keys and their signatures." The attainments of the seventh and eighth years include "Knowledge of all the essential facts of elementary theory sufficient to enable 75 percent of the students to give a correct explanation of any notational features contained in pieces of average difficulty in the standard books of music for the seventh and eighth years."

The Kwalwasser-Ruch test of musical accomplishment, prepared to test the attainments of the Standard Course of Study and given to the children of five representative cities, showed that the children in those schools fell decidedly below the standard set up by the Research Council. This led to a general feeling among school music teachers that these requirements, though important, are too ambitious for the average school.

I am aware that the introduction of instrumental work into the elementary schools in recent years has changed somewhat the general complexion of this question by enabling some of the children to gain knowledge which the already crowded singing lesson could not give them.

I stated in the beginning that the Singing School made a business of teaching the rudiments, but it must be remembered that the singing school was an adult group with a strong desire to learn music. Also it may be well to remember that in the early days of school music only the upper grades received musical instruction. In view of these considerations it seems to me that the logical place for acquiring a thorough knowledge of the rudiments is in the Junior High School. By that time the pupil will have gained a functional use of printed music, and will be mature enough to easily grasp scale structure, transposition, key signatures and such other knowledge of the rudiments as the elementary grades have been unable to teach with any thoroughness. There certainly should be some definite place in our school curriculum for learning the rudiments before passing on to high school and college.

EDWARD B. BIRGE.

The Conference Goes to New York

SAID one thoughtful person, identified by her blue and gold convention button as an active member of the Music Educators National Conference, "It is almost impossible to sense the full meaning of such an event as this. I can hardly realize what it means to me but I know that it is the greatest experience of my life. The benefits I am receiving seem tremendously important to me now and for the future. I am only one of thousands who have come here from all parts of the country, each of whom is receiving like inspiration and practical values. Simply to be a part of this great throng gives an uplift that in the total must have a profound impact on the forces of music education."

Said another member, "Not until now have I fully appreciated the term 'voluntary organization' as applied to the Music Educators National Conference. This amazing convention is impressive simply as a spectacle. But when one looks behind the scenes and tries to estimate the total contribution of the officials and the hundreds of committee workers, the members and friends who are taking part in the program, the various school and college organizations that have traveled thousands of miles at their own expense, the unselfish and unheralded efforts of the teachers and administrators in the host city area—only by thus attempting to compute in terms of professional values, of man power, and of devotion to the cause represented by the Conference, can one commence to see the true picture of what is represented in this one activity of one great 'volunteer' organization."

From still another member, "This is my tenth National Conference. Never has any one of the meetings failed in fulfilling the advanced promises, giving me far more than I have paid for. The expense and time involved in attending the meeting, I count as nothing. What few contributions I have been able to make in other ways fall far short of repaying for all I have received. Frankly, however, when I read some of the advance publicity for this New York meeting, I wondered if it really would prove a climax to all that has preceded in my experiences in the Conference. I am ashamed of my doubts; I should have known that the spirit which has actuated the Conference from its beginning is unchanged except that it has grown in force and volume. We have long since learned in the Conference that we do most for ourselves individually by

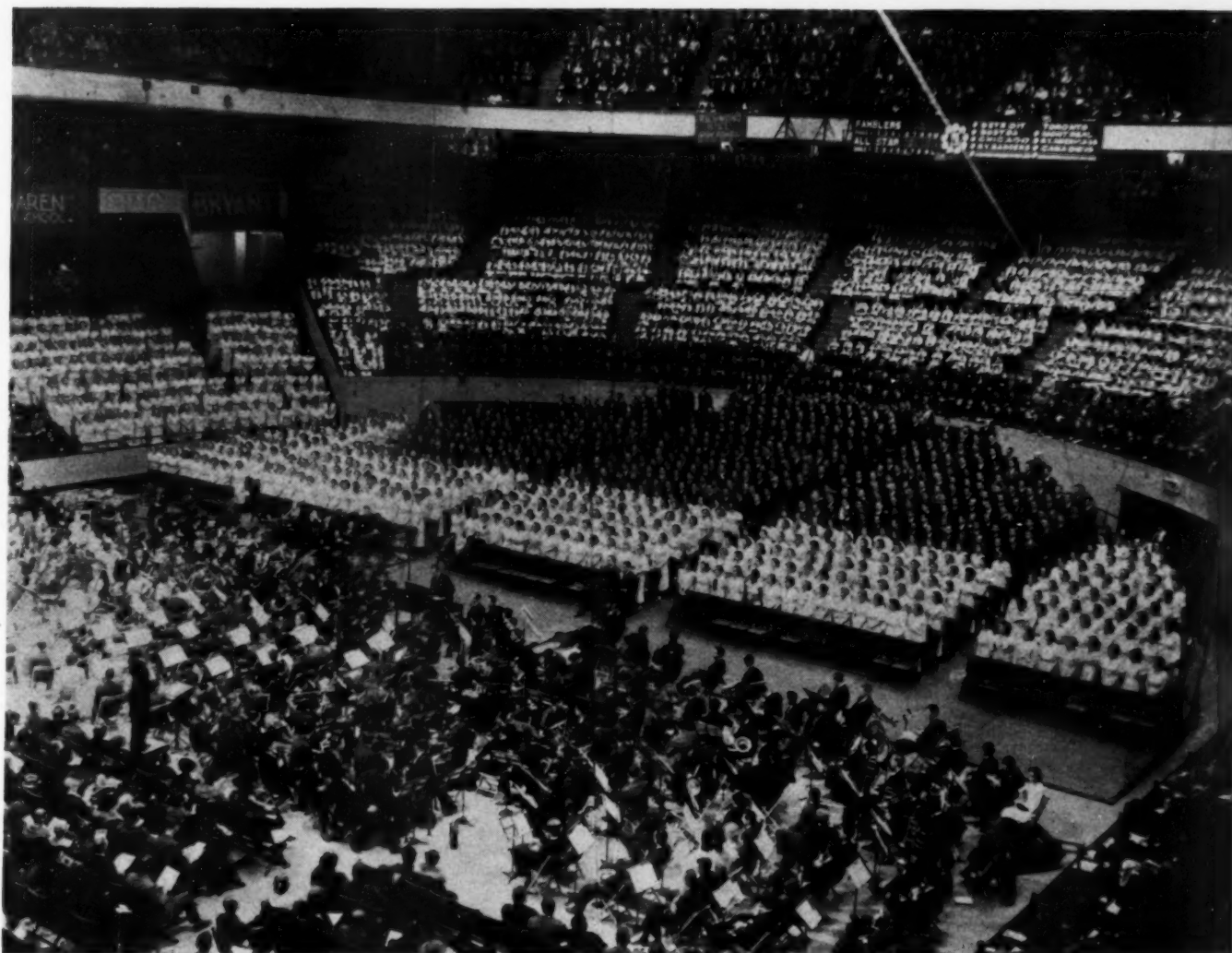
doing all we can to promote the interests of the group of which we are a part. In this respect the New York Convention proved no different than its predecessors, years ago, when only a few hundred of us assembled. So long as all of the activities of the Music Educators National Conference are actuated by the same motive, and so long as we keep in mind that our own individual advancement in our profession parallels our success as servants and leaders in our respective communities, the Conference will continue to flourish."

▲ WALT WHITMAN'S prophetic line, "I hear America singing," was in the air and frequently on the lips of the speakers at the fifth biennial of the Music Educators National Conference which closed a week's session in New York on Saturday, April 4. The phrase had more than poetical significance to the throng, numbering approximately 8,000, who, from early morning until close to midnight, attended the continuous round of concerts, lectures, demonstrations, roundtables and clinics, in addition to the numerous social events which composed the crowded schedule.

The musical voice of the nation resounded with vitality and rich promise for its future as projected at these meetings by school musicians from all parts of the United States, intent upon exhibiting their attainments in the comparatively new field of educational music, profiting from all exhibitions by their fellow workers, listening to the words of celebrated authorities in the profession, and thrashing out their common problems in panel discussions and consultations. — *Musical America*, April 10.

The foregoing quotations from chance conversations during "Music Education Week" reflect what this writer feels to be the spirit of the Music Educators National Conference, as again exemplified in the great convention-festival which marked a new high point in the history of the organization. Indeed, to do more than reflect this spirit is hardly possible within the limits of available space and time. To present a full report of the Convention is beyond the capacity of one person, for the obvious and conclusive reason that one person could, under no circumstances, have taken in all of the offerings made available by the Music Education Week program. Truly the temerity of any reporter in attempting to present an adequate account of the Convention is equalled only by the faith manifested by the editors in giving him the assignment.

The success of any Convention in respect to the benefits it gives those who attend is not measured in terms of magnitude and impressive totals. Nevertheless, figures cannot very well be eliminated from a report of this kind, if for no other reason than to indicate why it is impossible to report specific details, or mention all events and all the groups and persons who contributed to them individually. Glancing through the seventy-two-page program book—the largest ever required for an occasion of this kind—one is first of all impressed by the number of names of officers and committee members who had a part in the Convention and in the activities of the biennium, of which the Convention marked the conclusion. The Convention Committee Organization listed a total of 305 members, largely from New York and the New York area. What an effective organization this was, as is attested by all who had opportunity to benefit by the smooth-running machinery established and kept in motion under the efficient leaders appointed by Superintendent Harold G. Campbell. The Commit-



New York Night in Madison Square Garden! A partial view of the great orchestra and choruses assembled from the high schools and elementary schools of New York. The scene and the music will not be forgotten soon by anyone who attended this magnificent festival. (Times Wide World Photos.)

tee for New York Night totaled 71 members. This activity in itself was a major event, honored by the presence of Mrs. Franklin D. Roosevelt and the Hon. Fiorello H. LaGuardia, mayor of New York. The Patrons Committee, headed by Dr. Walter Damrosch, included 90 men and women, leaders in national life and in social and musical circles of New York. In this connection it is also interesting to note that the roster of National Conference officers, committees, Sectional Conference officers, and state chairmen lists over 500 names. This is indeed a *working* organization!

Perhaps better than in any other way, the immensity and scope of the Convention can be visualized by analyzing the condensed program schedule for the week. This schedule listed 114 separate events, classified as follows:

General Sessions	5
Music Education Section Meetings.....	25
Orchestra and Band Clinics.....	4
Piano Clinics	5
Voice Clinics	5
Lobby Sings	5
Concerts	14
Luncheons, Breakfasts and Dinners of affiliated and cooperating organizations (including sororities and fraternities)...	29
Solo Singing Contest.....	1
Conference Dinner	1
Reception and Dance.....	1
Miscellaneous Events, Committee Meetings, etc.	19

Obviously, no one person attended all of these events, since in a number of instances as many as six meetings were in progress simultaneously. Your reporter noticed, however, that President Herman F. Smith was constantly making the rounds and it is rumored that he at least looked in at all of the Conference sessions and at a great many of the special events.



In view of the complexity of the schedule and the many concurrent events, it is interesting to note that through the adroit planning of President Smith and his assistants the timing and placing of the various meetings provided such equitable division of interest that every day the great throng was neatly divided into compact groups. In a few instances there were overflow crowds, with resulting temporary disappointments to some, but usually by the time all of the meetings were in progress on any given day every meeting room was comfortably filled—if one may be permitted to include the available standing room in the category of “comfortable” capacity. The fact that the available audience capacity of the meeting halls during the period of maximum simultaneous use was approximately the same as the total registration for the Convention affords interesting commentary on this point.

Principal sessions were held in the Metropolitan Opera House—in itself a significant feature. Other meetings and concerts were held in the ballrooms of the Hotel Pennsylvania, The New Yorker, McAlpin and Governor Clinton, and in Carnegie Hall, Center Theater, NBC Broadcasting Studios, Juilliard School of Music Auditorium, and Madison Square Garden. In addition there were sacred concerts in St. Thomas Church and Temple Emanu-El, and special Sunday services were held in various New York churches.

Particularly pertinent to the purpose of this report are figures in connection with participation in the general program of the Convention. Speakers, conductors, session chairmen and others listed as participants totaled 302. School and college musical organizations numbered 55, with a total membership of 3,265 students. These figures are exclusive of the participants in the "New York Night" Concert, in which some 3,360 pupils from the New York Schools took part. Approximately 500 boys and girls from New Jersey were heard in the program given by the New Jersey All-State Chorus and Orchestra; nearly 600 pupils participated in the Catholic Schools program—for which event, by the way, all schools of the archdiocese were closed on Wednesday, April 1; 400 pupils were heard in the program provided by the Junior High Schools of New York; 400 pupils from the New York City High Schools participated in Doctor Damrosch's NBC Music Appreciation Hour program at Metropolitan Opera House.

The reader who has followed thus far is surely impressed with the reason for this reporter's self-confessed inability to provide the sort of review which ordinarily might be expected. Nevertheless with sufficient preparatory admonition that not even all the high spots can be accounted for by a single observer, a few comments are appended as reflections from the feast of Music Education Week.

More than 2,400 members registered on Saturday, March 28, two days in advance of the formal opening. These were largely members from the host city area, who came early at the request of General Chairman Campbell, in order to reduce the work of the registration forces on Sunday and Monday.

Said one of the speakers at a general session in the Metropolitan Opera House, "I am impressed with the character and attentiveness of this audience. People come and stay during the entire session. There is not the constant coming and going that is so prevalent in many conventions."

According to the records of the Opera Committee, nearly every state in the Union was represented in the audience at the performance of "Lohengrin." This special performance, made possible through the coöperation of the Metropolitan Opera Company and the Juilliard Foundation, was one of the distinctive features which will make the New York Conference long remembered.

Just to be part of the great throngs which filled Madison Square Garden for the New York Public Schools Concert on Monday night and the Associated Glee Clubs of America Concert on Wednesday night made the Convention worth while for most of us.

The Folk Festival at the Metropolitan Opera House on Friday night furnished a fitting and colorful climax for the week. The capacity audience, including some 500 "standees," was further increased in total by several hundred who patiently waited in the lobby until the intermission, at which time the seats vacated by those who had to leave early to catch trains were taken promptly by the patient waiters.

Is a convention "lost" in New York? This one was not, by any means! Many interested people feared that in New York, with its vast population, its many activities and attractions, the Conference would lose some of its effectiveness from the standpoint of impact on the community, local support, and local attendance. For months before the convention, reports from Directing Chairman William C. Bridgman indicated that these fears were unfounded. Due to the zeal and efficiency of the convention committee organization, not only was there record-breaking local associate and active membership enrollment, but never before has the Conference so occupied the center of the stage in a major city as was the case during Music Education Week in New York.

And those of us who expected to find the visiting Conference members spending their time going to theaters and sight-seeing had another lesson in store. The experience in New York conclusively proves that Conference members go to conventions bent on getting full value for their time and money. The same earnestness of purpose which has characterized all meetings of school music people—national, sectional and state—was in evidence; people attended the meetings, took part in discussions, spent hours on the exhibit floor, scheduled their luncheon and dinner meetings daily, came to the lobby sings at midnight—and got up early to attend breakfasts and the 8:15 clinics. And, one firmly believes, few went back home without seeing some good shows; seeing some of the sights; absorbing some of the distinctive, unlike-anything-else spirit that is in the very atmosphere of the world's greatest city.

The exhibits afforded a huge exposition of music, instruments, etc., such as has never before been assembled under one roof. One hundred and twenty-five firms contributed to this display, each firm having from one to ten members of its staff on hand to greet the visitors.

The exhibitors included most of the leading music magazines, all of which have been very coöperative with the Conference.

The historical exhibit provided by the Music Education Exhibitors Association attracted a great deal of attention. Besides original manuscripts by early masters



The Conference Dinner, Hotel Pennsylvania.—One of the delightful events of Music Education Week, enjoyed by many more people than the photographer was able to include in this picture.

and eminent contemporary composers, the Wurlitzer collection of fine violins, the Carl Busch collection of old instruments, and the exhibit of the process of music printing provided by G. Schirmer made this display an especially attractive educational feature.

The traditional lobby sings drew large crowds at the customary late hours,—and even later than customary—following the evening programs. Hotel Pennsylvania made available the beautiful Café Rouge, which with its attractive surroundings and pipe organ, afforded an especially satisfactory setting for the sings.

Of the 31 affiliated state and national organizations, In-and-About clubs, etc., practically every one was represented at the Convention and several held meetings or luncheons during the week.

The Music Education Achievements exhibits, in an unusually attractive setting, drew many visitors and many compliments for the committee.



Radio had a more important place in this convention than in any meeting thus far held in the music education field. The Conference received unusual coöperation from the National Broadcasting Company and the Columbia Broadcasting System, as well as from numerous individual stations. More than twenty separate network broadcasts were provided, featuring various musical organizations, speakers and special programs. In addition, the "Music Education Through Radio" section met in the NBC studios, part of the program going on a network broadcast. CBS "American School of the Air" was presented at Carnegie Hall for the Conference. A special "Music Appreciation Hour" public broadcast was given by NBC at the Metropolitan Opera House.

New features in a National Conference program were the "clinics." Voice clinics were provided by the New

York Voice Educators Committee, representing the American Academy of Teachers of Singing and the New York Singing Teachers Association. These daily discussions drew over-size audiences and proved a valuable contribution to the Conference, much appreciated by teachers and supervisors of vocal music.

The piano clinics, held daily, were also popular. These were provided through the coöperation of the Piano Teachers Congress of New York, and the Associated Music Teachers League.

Band and orchestra clinics were presented by the National School Band and Orchestra Associations, with the coöperation of various school instrumental organizations and their directors.

The presentation of "Scientific Aids to Music Education" at Center Theatre, Radio City, was an exceptionally interesting feature for which the Conference was indebted to ERPI Pictures Consultants, Inc., and the Radio Corporation of America. The program included educational sound pictures—"Sound Waves and their Sources," and "Fundamentals of Acoustics,"—and the first public "preview" of the music composed by Kurt Weill for Max Reinhardt's "Eternal Road," demonstrating the new ultra-violet sound film.



Said one observer: "The convention seemed to receive a great deal of the desirable kind of publicity. Newspapers in New York and the adjoining cities printed many advance stories, and carried very acceptable news stories during the week. Newspapers throughout the country printed local stories and Associated Press releases. And there is nothing of the 'press agent' type in these news items—music, children and the interests of the public are factors which make news."

"A delightful concert in delightful surroundings" was the report of the Sunday evening presentation at the auditorium of the Juilliard School of Music by the New York Oratorio Society and Orchestra of the Juilliard School, Albert Stoessel, conductor; Rosalyn Tureck, pianist.

"Did you notice the displays and window cards in music stores of New York and nearby cities?" Your reporter had to say no, but takes his informant's word for it that there were many such evidences of interest and good will. Incidentally, many dealers, manufacturers and publishers took contributing and associate memberships. Substantial contributions were made in other ways by individual firms and organizations in the commercial field—evidence of the forward-looking, constructive attitude of this group.

Hundreds of Conference members attended the performances in Radio City Music Hall, where the Joliet Township High School Band, following its Conference appearances, played a week's engagement as the feature of an especially attractive stage presentation.

The reception and dance, given for Conference members by the Music Education Exhibitors Association, was a delightful function, much appreciated by the young people, including those who have been attending Conferences, for these many years.

Founders Breakfast this year included the lifers and past presidents among those entitled to join the festivities. Mother Clark arranged a program such as one must share in person to appreciate. Members who qualify for attendance at the Founders Breakfast and fail to attend surely don't know what they are missing.

Among the less serious notes of the Founders Breakfast program were those sung by a male quartet organized for the occasion, in fact, on the occasion: Richard Grant, leader, Elbridge Newton, first and second tenor; Elbridge Pitcher, second bass; T. P.

Giddings, shortstop. But one must not commence to talk about the intimacies of the Founders program. One learns what these meetings offer in fellowship, in seriousness and fun, by being present.

What was the attendance at the Convention? How many times one hears this question—and how seldom is it possible to give accurate figures because of the difficulties involved in providing the necessary data from which totals may be computed. This year, in addition to the accurate records customarily made by the Conference office staff in connection with the registration of members, a tabulation is furnished covering the entire Convention attendance. The totals are rather impressive, to say the least:

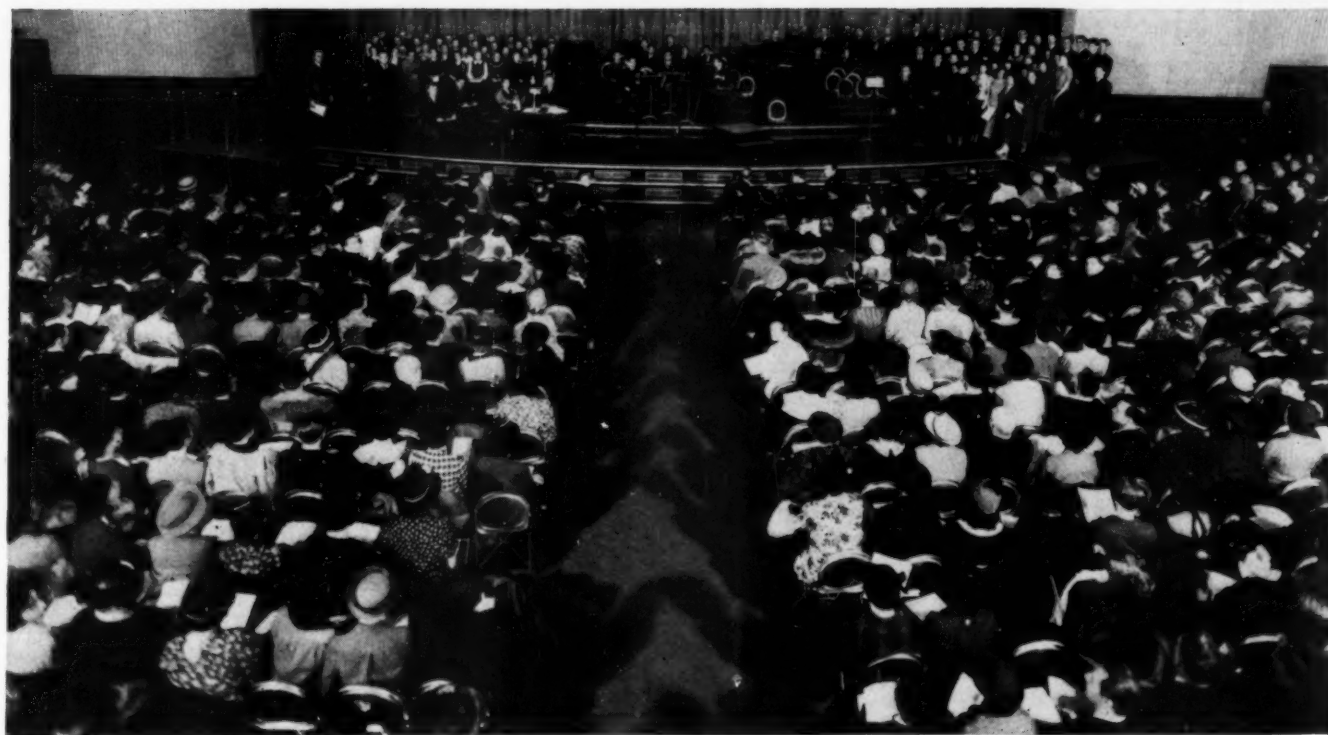
NEW YORK CONVENTION ATTENDANCE STATISTICS

Registered members.....	6,625
Admissions to special meetings such as Catholic Section, Rural School Section, etc.....	3,100
High school and college students from outside New York City	2,665
Students from colleges, public schools, catholic schools, of New York City.....	4,760
Single admissions to public events (New York Night Festival, Associated Glee Clubs of America Concert), exclusive of registered Conference members and performers.....	21,000
Associated Glee Club members.....	1,150
	<hr/> 39,300

Interesting statistics have been secured by the Conference from directors and sponsors of the participating groups. At the time the JOURNAL goes to press information has been received from approximately half of the fifty-five participating school and college groups. On the basis of these figures the total transportation cost for 2,665 students and 298 adults who accompanied them was approximately \$28,000.00. The average length of stay in New York was slightly over two days per group. The costs were taken care of in various ways—from school funds; by giving concerts at home or en route; by school board appropriation; money raised in the community or supplied by parents, friends, civic and music organizations, etc. In view of the fact that in every one of the fifty-five cases the trip to New York



Honoring Doctor Hollis Dann.—Testimonial dinner given by New York University for Doctor Dann, who is retiring as head of their Department of Music following the summer term. Thereafter Doctor Dann will devote his time to special work as adjudicator, conductor of choral clinics and lecturer on music in schools and colleges.



"Music Education through Radio."—One of the twenty-five section meetings of the New York Convention. The meeting was held in NBC Studios H8, RCA Building, Rockefeller Center. The picture shows only a small part of the audience present in the studio. Radio listeners heard the program from all principal stations of NBC-WJZ Network. (Rotophoto.)

was, for sponsors and participants, a major enterprise involving long planning, much rehearsing, raising of funds, etc., this phase alone is something to think about.

The fact that \$28,000.00 was made available to provide a rich experience for 2,665 boys and girls from some fifty communities hardly tells all the story—though it affords some satisfying reflections on life and folks of the day.

Then, what about the effects on the present and future attitude and understanding of the thousands of people whose attention was directed to music in education by these various local activities in connection with the National Conference? How far reaching will be the results of the awakened or quickened interest in music education on the part of teachers, parents, home town friends—and to how many thousands did this influence reach as something wholesome, fine and satisfying?



Two registration desks, twenty clerks, were required to handle the crowds on the opening days. . . . One clerk, apparently, was kept busy providing ways and means for admission to meetings for duly registered members who had lost their convention buttons—or left them on their other coats.

George Gartlan, Director of Music Education in the New York City Schools, and Vice Chairman of the Convention Committee, recuperating from an attack of pneumonia, was unable to attend the convention. Joseph P. Donnelley, Assistant Director of Music, served as Acting Director and also as Acting Vice Chairman of the Convention Committee.

Members of the American Academy of Teachers of Singing and of the New York Singing Teachers Association—all active members of the M. E. N. C.—attended the Conference dinner, having cancelled their own annual banquet in order to do this.

The dozens of ushers and door guards were all six feet tall or more. They were members of the "Long-fellows" Club, Brooklyn Technical High School.



Behind the scenes: Few members know that for months prior to the Convention four offices were devoting major time to the various departments of convention preparation: The National President's office in Milwaukee; the Convention Committee and New York Night Committee office at the Board of Education, Brooklyn, opened in October; the Conference office in Chicago, with New York headquarters maintained at Hotel Pennsylvania after January 1. To prepare for such a tremendous program, involving so many people and groups within the space and time limits of a one-week convention and to insure the financing of the entire enterprise, represents a major job—in fact several of them. The New York forces are to be complimented on a truly remarkable achievement.

And the Music Educators National Conference has every right to be proud and happy. It was a great convention and an inspiring demonstration of the spirit which permeates the lives and works of the men and women who have dedicated themselves to the purpose of weaving into the fabric of American education "music for every child, every child for music."

The Place of Music in Education

AGNES SAMUELSON

President, National Education Association

THE DEVELOPMENT of American music has been delayed by the same devotion to foreign excellence — by borrowing instead of creating — which so long slackened the progress of an American literature through which the soul of America speaks. Indeed, the complete satisfaction which we seem to have enjoyed in singing the songs of others has postponed musical creativeness in our country a much longer period than our disposition to recite the poetry of others deferred production of truly American verse.



AGNES SAMUELSON

There are, of course, clear reasons for this in the nature of musical art itself, in the universality of its language. The human emotions it expresses are not greatly different in any people or at any time. The treasure of great music, like that of great sculpture and great architecture, is the heritage of the ages. These treasures give life its significance. They should be preserved for their beauty and their inspiration, even though the syllables in which they are expressed may be foreign and the creeds they represent outworn.

The Nike of Samothrace would be incongruous on the prow of a modern battleship. The bronze horses of Constantinople typify a glory of power and speed that has been supplanted by the gas chariot. The modern Ben Hur drives a new streamline. The shining Parthenon would make a poor temple of modern worship. Yet in these we see more than the rare beauty of form that they are; we behold the human soul that aspired and achieved. The King says in Rudyard Kipling's *Palace*, surveying "the wreck of a palace such as a King had built":

Yet I despised not nor gloried; yet, as we wrenched them apart,
I read in the razed foundations the heart of that builder's heart,
As he had risen and pleaded, so did I understand
The form of the dream he had followed in the face of the thing
he had planned.

So the music of the masters is a rich treasure, though some of it be arrayed in odd trappings and set in a background of moated castle and dungeon, of forests beset by fire-breathing dragons and battlefields arrayed with shining spear points.

In the music-loving nations of Europe, music grew as language grew. It began on the tongues of the people.

This article is an excerpt from the manuscript of the address delivered by Miss Samuelson at the biennial convention of the Music Educators National Conference, New York, April 1936. The full text of the address will appear in the 1936 Yearbook.

Its spirit is that of the masses. It came up from below. It is truly an expressive art.

In America, music began from above. It was handed down. The singing peoples of Europe came to America with their folk songs of great beauty, but the immigrant soon became so engrossed in the usual task of developing the material resources of the country that folk songs along with folklore, language, and old-world traditions were soon forgotten. It is only where this old-world culture was isolated that it survived. Students are now trying, among the descendants of long-squestered generations in our eastern mountains, to grasp these survivals from oblivion, as they fade before the influx of a melting-pot civilization.

Impatient, early music lovers turned to their respective fatherlands for music rather than to the development of a native art. Creations favored in the brilliant courts of the crowned heads of European aristocracy were imported to democratic America. Here, too, they were patronized by aristocracy—the growing new world aristocracy of wealth. For many years the "opera house" meant only one thing—a building, close to the great white way of Times Square, where a diamond-studded horseshoe of polite people in evening gowns and white waistcoats listened to the songs and singers they had imported at great expense from abroad. Thus in America, the world's great music came expensively to a select audience, while in Europe it was the joy of the peasant fireside.

With great and laudable persistence music lovers enticed the art and artists from the charmed circle on Broadway, but to a none too anxious audience in the American hinterlands. Its reception varied from the sincere enjoyment of those whose souls were starved for music, through the polite boredom of those who endured it for fashion's sake, to the open contempt of those who despised classical composition of all kinds.

The schools and colleges took hold of the subject—at first gingerly, and then with enthusiasm. Their early efforts were often hampered by the attitudes of some teachers who disdained anything but the masters, and whose teaching procedure drew too much from a philosophy pervading early education, that the more difficult of understanding and execution a subject or skill, the more beneficial it was.

Then came the phonograph. We became a nation of listeners. Diffidence and antagonism began to disappear. Music appreciation courses were introduced into the schools. As Dr. Howard Hanson, director of the Eastman School of Music, told the superintendents at their recent convention in St. Louis, "Music invaded the public school curriculum." It was my pleasure to preside at the general session of this convention at which Dr. Hanson spoke, and at which Elda Vettori of the

Metropolitan Opera Company sang. Dr. Hanson well expressed the growing sentiment that others than skilled musicians can appreciate music, in the following words:

The student with small musical capacity may be capable of securing an enormous amount of enjoyment from the experience of music even though he may never attain any proficiency as a performer. Indeed, some of our greatest music lovers belong to this group and it is, in my opinion, a vicious theory that only technically gifted persons can enjoy music. One of the men from whom I learned more than any other man was the late George Eastman, the man who gave so richly of his wealth for the endowment of music. I know of no man who gained such rich spiritual experience from music, and I assure you, as he assured me many times, that he knew absolutely nothing about it. That is what I call genuine appreciation.

Yet for many years the school faced the charge that music was only a frill. It inherited this stigma from the days when it was a frill of the social elite. It would likely have borne that stigma for many more years if it had not been for the epoch-making invention of the radio. This new instrument of modern civilization has brought the world's best music to millions of homes. It has released the treasure of a song from the opera house to the fireside. Music is at last taking its place among the needs of life in America as it long ago took that place in the lives of Old World people.

We may say that we have entered fully into the field of music appreciation. We have gone further. We have entered the field of interpretation. We have become a singing and playing people. For this second achievement the schools must have great credit. The school chorus, band, and orchestra have done more than make young America sensitive to the beauty of a great art. They have made young Americans artists themselves, interpreting the great masterpieces of all time, and experiencing, if vicariously, the emotions expressed in music.



This second step in the development of music in America was never better illustrated than in the great coöperative projects initiated by your own organization in Detroit in 1926 by the gathering of a high school orchestra from many states, and continued by the late Randall J. Condon, president of the Department of Superintendence of the National Education Association a year later, when he made the National High School Orchestra, under the direction of Joseph E. Maddy, a highspot in one of the greatest music programs ever sponsored by educators. Again such demonstrations were given under the auspices of the Department of Superintendence in Detroit in 1931 and Atlantic City in 1930. Now they are common to local and state educational gatherings. Through the pioneering of Professor C. A. Fullerton of Iowa State Teachers College on the rural frontier, music has been brought to our cornfields not as a listening privilege, but as a participating experience.

Before these demonstrations Walt Whitman could truly say, "I hear America singing."

Is it too much to hope that we may make a third step toward our musical development—to an era of creative-

ness, in which music may become more than an appreciated art or a vicarious experience—that we may have music which is a true expression of the soul of America?

Our hundred and fifty years are the most amazing in history. Into them has been crowded an economic and social evolution that covered a span of centuries in the old world. Is not the intense emotional life accompanying the struggle of conquest and adaptation to new environment and new ideals rich with possibilities for every form of art? Let us cite the Nebraska State Capitol building at Lincoln as exhibit A of this fact.

It is an example of creative art that reflects the spirit of the middle west. It is a story book in stone and marble and tile depicting the history and ideals of that commonwealth of the prairies. You see in the carvings, paintings, and design, the courage of the pioneers, the conquest of the frontiers, and the building of a great civilization. To me the climax of it all comes in the beautiful mural on the library wall, "The Prairie Mother" painted by a Lincoln artist. It is not the copied masterpiece of an ancient civilization, but the creative expression of the modern culture which is ours because of the vision and daring of the unsung pioneer heroes of yesterday. Where is the musical creation to match this story of the prairies in color, or "A Lantern in Her Hand" in literature, also by Nebraska authorship?

It is true that artistic creation must rest in the hands of a very few. No baton of music or of magic can bring it forth. But somewhere in our schools today is a potential great composer. Will we find him or lose him? I am struck by a passage from the pen of Arthur Garbett, director of the Western Division of the National Broadcasting Company, who relates the near loss of a number of great musical geniuses:

Throughout the greater part of history only those composers have emerged upon whom the sunlight of royal favor happened to fall. If this did not happen to strike the child of genius he remained among the "mute inglorious Miltons." If this fickle favor were withdrawn the genius might starve.

Haydn was the son of a village wheelwright, drawn to Vienna to sing in the Royal Chapel. Being a somewhat mischievous boy, he was caned one winter's night, and turned adrift in the snow. A voice teacher, Porpora, took pity on him and gave him music lessons in return for personal services. Eventually Haydn again attracted a patron, Prince Esterhazy, in whose services he spent the greater part of his life, free to establish a modern symphony orchestra and to fix the symphonic form.

Mozart enjoyed royal favor as a "wonder child," an experience which undermined his health. Kicked out of the Palace of Salzburg, he never again enjoyed royal patronage. He died before his fortieth year, virtually starving to death. Schubert never enjoyed any kind of patronage, and was exploited by song publishers who bought some of his immortal masterpieces for as little as twenty-five cents apiece. He lived in misery and died from a complication of diseases resulting almost certainly from semi-starvation and malnutrition in his thirty-second year. Wagner was an exile from the country he glorified with his music until he happened to catch the favor of a lunatic prince and was given a theatre of his own at Bayreuth. And so it goes.

Only at rare intervals has society been so "conditioned" that men of creative genius in the artistic field have been thrown up into prominence.

If our interpretation is correct, we are entering upon the third stage in our musical history. Thanks to new

instruments for equalizing musical opportunity—the phonograph and the radio—we have moved from the time when music, borrowed from old-world artists, was the luxury of the few to the present time when it is available to the many. These new inventions are doing for music today what the printing press did for knowledge yesterday. They are popularizing and democratizing music.

Whatever term applies to the first period, appreciation, participation, and interpretation characterize the second period of our musical development. Thanks to a happier teaching technique, music may now bring its precious contribution to physical, mental, and emotional development. We have learned to teach poetry for pure enjoyment and not tedious analysis. When we shifted the emphasis in music from formalized routine to responsive children, we began going places in school music. I mean the children did. Now amateur festivals, small vocal and instrumental ensembles, rural school choruses are the order of the day.

Creativeness is the keynote for the next epoch in our development of American music. Many of our schools are making headway in this direction.



What are the implications for the educational profession? For those whose special interest is in the field of music? Let me remind you that these comments are not drawn from the knowledge of one versed in the technical aspects of music, but from the experiences of one whose overview is from the field of state school administration. Let me add that they come from one who has implicit faith in you and your program, and who has found supreme satisfaction in exploring in rural school music with Professor Fullerton.

These are some of the implications and responsibilities that seem uppermost at the moment. They are not all that could be included and it is for you to appraise their significance. In the main our charge to you is to continue the great work you are doing. You are moving in the right direction. All I can hope to do here is, like a Nehemiah, to strengthen your hands for the good work.

(1) Continue the program of appreciation, participation and interpretation for all children.

Continue your wonderful program as set forth in your statement of purpose. You are in an all-time peak in music. Let music be the language of the soul. Do not try to convert it into intellectual terms. Be assiduous in discovering children's interests, developing their tastes, and training their talents. Make amateur musicians out of them.

Your program leads in the direction of refinement of individual character. It does more than that. It trains also in social coöperation. For a democracy your outcomes are invaluable. Do you recall the story of The Palace That Was Made by Music? The king made much of the point that when his people could play together harmoniously they could also live together that

way. As pupils learn to synchronize their efforts in a successful concert, they are receiving citizenship values.

Increase your emphasis upon the extension of the work to rural areas to the end that greater musical opportunity may prevail. The democracy of music requires that music be available to all children and that musical wealth be shared by the masses.

Develop instrumental music and capitalize its values. It is important in holding for music the place it is rightfully entitled to have in the educational program, to say nothing of its inspirational and civic values.

Of course you will not cease your demonstration of the values of music through the performance of the children. Display the superior artistic work of the gifted few. Remember also to emphasize happy participation by the rank and file of our children. It is a good idea to give the superior child a challenge and the slower learner a thrill each day, to work each one up to the highest level of his possibilities. A look at your program for this great convention, embroidered as it is with demonstrations, shows how important you consider that point. It indicates also your appreciation of the necessity of constant refinement of procedures and enrichment of content in the light of proven discoveries.

The need for teaching of discrimination has been intensified by such new tools as the movie and the radio. Music has infinite possibilities for helping pupils seek the quality that makes life significant. Turn it into a powerful force for development of the stability of our national fibre. To teach children to use their talent to good purposes and to cultivate good taste may be as important as to discover and develop that talent, if not more so.

(2) Strengthen the program in your community.

This point needs no elaboration in this group. You know what far-reaching values are to be found in such mass events as community sings, orchestras, bands, festivals, glee clubs, and parent choruses. More attention to home singing and to church music is also in order. Musical homes and communities make a cultural people. It is no mistake to utilize the popular appeal which music has and to realize its recreational and leisure-time possibilities. Incidentally, this is a good way to guarantee the place of music in the school day.

We found that a recent statewide massed musical performance of children at our state fair on Sunday afternoon proved to be a happy adventure in interpretation and coöperation. Concerts by massed high school glee clubs, rural school choruses, and bands not only give the pupils an opportunity to participate in a socializing experience, but also hold the line in music in our schools during depression curtailments.

(3) Discover and train the talent that will compose the American epic in music. Develop the creative period in the history of American music.

This does not imply that you should dispense with the immortal masterpieces of the past; a part of the

educative process is to introduce the new learners to the heritage of the past. It does mean that the appreciation of the culture of yesterday will be enhanced by the creation of today's classics. Posterity will look for today's cultural contributions as it reads our story tomorrow.

The discovery of genius which can immortalize the American epic in song is one of your large tasks. However, the great folk music of Europe did not wait upon genius, but was the expression from the hearts of those who delved and toiled. So the common ones of America also have a story to tell. It is a greater mission of music instruction to help that story grow. Already some interesting beginnings have been made.

The real story of America must be told in music that grows out of time and circumstance, which reflects the economic forces that play upon us, music that reveals the singing saw, whirring wheel, and purring engine, and is backed by the deep diapason of ambition to achieve, to serve, to find the light, and to build a finer civilization than the world has ever known. That is the place of music. That determines its place in the educational program. That determines your task.

As we look about us today we see how the tendency

has been in some places to deflate cultural values during these critical days of economic depression. We discern also a new emphasis being placed upon abiding and imperishable values. While we do not have as much to live on, we have just as much to live for. Have not bands and orchestras come into the kingdom for such a time of increased leisure as this? As we rebuild our morale and synchronize our efforts on behalf of a more significant and harmonious life for our American people, we need the succor of a song that never has been written. We need the creative expression that will make music an even greater force in the cultural, social, and spiritual advancement of our nation. We are counting upon you for guidance. Like David of old whose vine-twined harp brought courage and hope back to the heart of the broken Saul, we are looking to you to keep us pursuing the possibilities of music in the life and heart of our great democracy. Remember that the kind of team work and social coöperation which obtains in the school orchestra or band is just what is required in solving the problems of our democracy.

Again let me repeat that music is indispensable. Childhood will be sweeter, youth lovelier, and adulthood richer because of your program.

What is Important in Music in the Primary Grades?

LORLE KRULL

Assistant Supervisor of Music, Indianapolis Public Schools

THIS SUBJECT sounds much like the mental prodding which precedes the making of a course of study. Now to make a course of study is not an easy thing, for it should provide the answer to the needs of the child—his present needs and his future needs, his social needs and his individual cultural needs. Are they all of equal importance? Must they all be taken into consideration in the primary grades? Which is first? Evidently the child's present need as an individual.

In the majority of cases, this need is musical experience—an experience which shall not only satisfy his innate longing for beauty, but through its enrichment shall form the basis of musical standards and judgment. Since the child's own first musical efforts are feeble, this enrichment must come to him through the hearing of *much* beautiful music: short, flowing melodies, interesting rhythms, simple harmonies, instrumental solos or small ensembles—selections with color and feeling, but nothing too loud or too big or too elaborate—heard mostly without comment—for a few moments before or during opening exercises, just after recess, or before going home. Let me repeat—mostly without comment. Let the procedure be much like that of reading poetry to children for the sake of letting them feel the flow and the sound and absorb the imagery, with not a word about the hidden meaning or the structure. Selections which, to be interesting, need to be bolstered up with stories, have not much intrinsic musical value; and commonplace music is certainly taboo. Musical analysis is of course entirely out of place for little people. There is plenty of time to learn something *about* music after one is on intimate terms with it. Let the music speak for itself.

Now, the little child has another very urgent need—that is the need to express himself. Musically, in the public schools, he expresses himself in song and learns what a fine thing it is to sing with other boys and girls, both in the classroom and, under favorable conditions, in a larger chorus group. Here, in satisfy-

ing his individual need, he is also meeting a present social need, and laying the foundation for adult recreation. This, then, is fundamentally important—that he shall love to sing with other people.

But it is not enough. We as music teachers have also a musical responsibility—that is, to teach each child to sing as beautifully as he can. Time must be found to teach our little people to sing with the head-voice in order that they may sing with clear tone and good intonation. There must be time for individual help as well as for group singing; time for rhythmic training in feeling the pulse of songs sung or selections played; time for elementary instruction in expressing the mood of the songs. All of these activities should be carried on with the whole group, the indifferent and poor singers included, for they, above the rest, need to exercise what vocal powers they have.

But to those whose individual performances give evidence of musical ability, the schools have still a further obligation. Their need is a higher musical challenge than can be offered to the entire group. So the primary choir has come into being, as a means of furthering the musical education of these talented pupils. It is, of course, a selective group, whose members, as a prerequisite for admission, should be able to sing in tune. Such a group should be able to sing with more feeling and greater accuracy than the heterogeneous classroom group. The choir not only provides the necessary instruction for the talented boys and girls, it acts also as a stimulus to their entire classroom and chorus group. It is an objective toward which the less talented are encouraged to work, with beneficial results.

The greatest handicap of the primary choir is a lack of really beautiful songs with attractive accompaniments, which are emotionally and intellectually suited to the primary level, and lie within the primary vocal range. Cannot something be done to stimulate interest in composing such songs?

The Psychology of Music

CARL E. SEASHORE

II APPROACHES TO THE EXPERIMENTAL PSYCHOLOGY OF MUSIC

AS A PREPARATION for following articles, I want to lay down here some of the basic principles which are essential in the building of a science in the subject: (1) The factor under consideration must be isolated in order that we may know exactly what it is that we are measuring; (2) this factor must be kept constant while other factors are varied under control; (3) the observed facts must be recordable; (4) the situation must be repeatable for verification; (5) the conclusions must be validated in relation to the total personality in the total musical situation; and (6) the conclusion must be limited to the factors under control.

Basic Principles

Laboratory experiments have revealed progressively a number of principles which seem to facilitate experiment, introduce important elements of economy, insure exhaustive treatment, furnish criteria of validity, and form bases for the foundation of aesthetic theories. Among these are the following:

(1) All that is conveyed from the musician to the listener as music is conveyed on sound waves. Countless other factors—such as dramatic action, gesture, grimaces, smiles and frowns, picture hats and jewelry, personal charm, environment and audience—all contribute to the pleasure or displeasure in the musical situation; but they are not music. Recognition of this fact simplifies our problem.¹

(2) The sound waves are measurable and there are only four variables which have musical significance: namely, frequency, intensity, duration and form. Recognition of this is a great forward leap in that it brings order and simplicity out of chaos and despair; physically, the infinite variety of musical sounds can be reduced to and measured in terms of these four variables.

(3) The psychological equivalents or correlates of these characteristics of sound are pitch, loudness, time and timbre. Rhythm, harmony, volume and tone quality are compounds of these; thought, feeling, action, memory and imagination are in terms of these. We thus obtain a basic classification of all musical phenomena

EDITORS' NOTE: In a series of brief reports from the laboratory-studio for the Psychology of Music, Doctor Seashore is presenting to Journal readers samples of scientific findings which have immediate and practical significance in the field of education. The accompanying article, which is the second of the series, will be followed by reports devoted to various principles or problems, such as timbre, sonance, tone quality, phrasing, accent, descriptions of specific instruments, the acquisition of skills, basic characteristics of voice or a given instrument, etc. The third article in the series will appear in the next issue of the Journal.

¹The reader will do me a kindness to assume that qualifying phrases could be added for this and other direct and categorical statements which lack of space compels me to make without qualifications. Such phrases as "other things being equal," "as a general principle," "subject to exceptions in minor detail," "in our present state of knowledge," etc., should be understood throughout.

and give each its place in the family tree with its four large branches: the tonal, the dynamic, the temporal, and the qualitative.

(4) The correspondence between the physical fact and the mental fact is not entirely direct or constant; there are many illusions of hearing. While we describe, for example, the pitch of "A" conventionally and practically as having a frequency of 440 cycles per second, which is an invariable factor, the experience of that pitch may vary under a large variety of conditions resulting in illusions of pitch, many of which are most interesting and of practical significance in actual music. It is a triumph of science, however, that we can identify, measure and explain each of these illusions. Thank God for illusions! Without illusions there could be no musical art.

(5) The medium of musical art lies primarily in artistic deviation from the fixed and regular; such as, rigid pitch, uniform intensity, fixed rhythm, pure tone, and perfect harmony. Therefore, the quantitative measurement of performance may be expressed in terms of adherence to the fixed and so-called true, or deviation from it in each of the four groups of musical attributes.

(6) In each of the four categories we have a zero point for a scale of measures. Thus, for pitch we may start from a standard tone; for intensity, from silence; for duration, from zero duration; and for timbre, from the pure tone.

(7) On the basis of the above considerations, we may develop a definable, consistent and verifiable musical terminology. As we shall see in the next article, we shall be able to say exactly what timbre is and adopt adequate terminology for its variants. In the same way we shall be asked to scrap the hundreds of loose and synonymous terms used to designate tone quality and be enabled to use that term correctly in the light of its new definition.

(8) All measurements may be represented graphically in what we have called the musical pattern score, which symbolizes the language of scientific measurement in the score that has musical meaning. It is economical and natural, as was illustrated in part in article one (pages 24, 25 of the March JOURNAL).

(9) Norms of artistic performance may be set up in terms of objective measurement and analysis of superior performance for the purpose of evaluating achievement and indicating goals of attainment.

(10) The best performance of today can be improved upon. We must, therefore, look forward to experimental procedure to determine ideal norms which

will set up for the musical profession new standards of attainment, vastly increased resources, power and beauty in music.

(11) In the future musical aesthetics will be built upon the bases of scientific measurement and experimental analysis. With modern means of measurement, any advocated theories may be put to the acid test.

(12) Where there is no experiment, there is no science; but science, by virtue of its adherence to minute detail is always fragmentary and incomplete. Its findings must always be supplemented by practical intuition, common sense, and sound philosophical theories of the art. Science deals with selected topics. The musician must deal with the situation as a whole with the means at his command.

(13) Musical talent may be measured and analyzed in terms of a hierarchy of talents as related to the total personality, the musical medium, the extent of proposed training, and the object to be served in the musical pursuit.

(14) For musical guidance on the basis of scientific measurement, the application must be restricted to the factors measured, but it should be supplemented by an adequate audition, case history, consideration of personality traits, and avenues for achievement. All musical guidance should be tempered by the recognition of the extraordinary resourcefulness of the human organism and the vast variety of the possible musical outlets for self-expression.

(15) Successful performance rests upon the mastery of fundamental skills which may be isolated and acquired as specific habits; but in artistic performance these skills should be integrated so that in the musical

mood there is no consciousness of habits, skills, or techniques as such.

(16) To facilitate the acquisition of musical skills, instrumental aids may be used to great advantage, both for economy of time and precision of achievement. Among such aids are visual projection or quantitative indication by instrument of pitch, intensity, time and timbre at the moment the tone is produced.

(17) In the coming electrical organs, pianos and other instruments, and in the criticism which all instruments will be subjected to as a result of the possibility of measurement, all progress will depend upon the adoption of the scientific point of view and the utilization of measurement. We are on the frontier of a new music. With the application of science, the composer will be set new tasks and given new opportunities; the performer will constantly be facing new problems; and the listener will always be expecting something new.

(18) If the pedagogy of music in the public schools is to keep apace with the pedagogy of all the other subjects, it must frankly face and adopt the scientific point of view. Music will have its first scientific approaches in the public schools rather than in the private studios or professional conservatories.

(19) The Psychology of Music is ultimately not a thing in itself. In employing a technique peculiar to that field, one must fall back upon a general grounding in psychology. After all, the laws of sensation, perception, learning, thinking, feeling and action in general need only be specifically adapted to the demands of the musical situation.

These are simple, skeletal statements of principles which it is hoped may be given flesh and blood in the following reports.



JOSEPH E. MADDY
President-Elect
Music Educators
National Conference

THE ULTIMATE AIM of all endeavor is to increase human happiness. As music educators we are peculiarly blessed with a wonderful opportunity to serve mankind. At the same time we are charged with the great responsibility of bringing music into the lives of all the people.

Today nearly two-thirds of all children in America receive no music instruction. Two-thirds of the music educators of America are not regular members of our great professional organization, the Music Educators National Conference. Is there any relationship between these figures?

Our assignment is gigantic, clear and fascinating. Collectively and individually we must strive for life's only real success—the happiness of mankind—through music; collectively through participation in the nation-wide campaign of the Conference, and individually through every available local channel in school, church, community and neighborhood.

We are not working for salaries or for promotion, but for the children of America who will soon be our masters.

I greet you with this challenge: Keep faith with the children of America and with our motto: *Music for every child — Every child for Music.*

JOSEPH E. MADDY

The New Witmark Books . . .

1.

"MUSIC APPRECIATION: ITS HISTORY AND TECHNICS"

● by Dr. Percy Scholes, the celebrated English critic, music educator and musicologist; edited for American readers by Dr. Will Earhart. On its publication this month, this authoritative treatise immediately becomes the most important work on the subject. Indispensable to all music educators. Price: four dollars.

2.

"THE SCHOLES MUSIC HANDBOOK"

● by Dr. Percy Scholes, edited for American readers by Dr. Will Earhart. An entirely new and up-to-date miniature encyclopaedia of music—for amateurs, students and professional musicians and teachers. The material is arranged with utmost convenience; the writing is concise, accurate and even witty. Price: one dollar and a half.

3.

"HOT JAZZ: THE GUIDE TO SWING MUSIC"

● by Hugues Panassie. This is the first serious critical work on the most striking music that America has given the world. The aesthetic principles underlying jazz are set forth; there is a complete critique of performers, of orchestras, and of the best "hot" phonograph records. The authorized English translation of "Le Jazz Hot," newly revised by the author. Price: five dollars.

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Some Notes On Conducting

GEORGE E. HUBBARD

Supervisor of Music, Scarsdale, New York

DURING REHEARSALS or public concerts many of us have realized that the performers were giving ragged attacks and releases, disorganized tempi, and other discouraging types of musical performance. Our gorge has begun to rise—all too rapidly. We have said to ourselves: "This group knows the music—certainly we've spent enough time on it. We have *told* them often enough how to play (or sing) these particular passages. It cannot be *my* fault. This group is really stupid today." And we go on and on until we are in such a dither that the result is we stop then and there and deliver a scathing lecture on inattention, careless study, and poor performance. *We* may feel a lot better afterwards but the chances are that the performers will not. In fact they are most likely to be bewildered and discouraged. It is quite possible they have followed our conducting so well that they have found themselves making mistakes—to their own surprise and chagrin. Conducting is like that.

The following notes are the result of careful observation, made over a period of several years of conducting. The groups have been made up of children, high school students, college students, professional musicians, and musical amateurs. These notes are an attempt to organize an account of various phenomena which are present in every rehearsal or concert but which have usually been left to the intuition of the conductor no matter how well trained he may have been in the technique of the baton.

There are certain matters of practical psychology which come to mean as much to the experienced conductor as the mechanical technique he has so carefully acquired. A knowledge of mental and physical "*sets*," a sense of timing acquired along with this knowledge, and the use of facial expressions as subconscious influences upon a group of performers—these involve a great deal more than a mastery of the mechanical movements of "time beating." It is to these matters of psychology that we can turn with profit when analyzing a performance which we realize is not as good as we reasonably expected it to be.

Attack

There are two distinct commands which must be indicated by the baton in order to secure a good attack. These are (1) the command for *preparation*, and (2) the command for *execution*. Military drill offers an excellent example of this. "*Com - pan - eee - 'ten - TION!*" "*Squads right — MARCH!*" — all commands are divided in this manner. The first command (*Com-pan-eee-'ten—*) prepares the group for the type of action

to be executed precisely at a definite moment in the immediate future. The second command inaugurates the actual execution of the indicated activity. Psychologically the first command induces the proper mental and muscular "*set*" for action and the second command releases the "*set*" into the action itself. The time interval between these commands is the vital factor. If the command for execution be given too soon after the preparatory command, the response will be ragged and disorganized because there has not been sufficient time for the proper "*set*" to take place. Likewise, if the command for execution be unduly delayed, response (also ragged and disorganized) is likely to occur before the command is given. Once a definite "*set*" is established, almost any stimulus will release it. In military maneuvers the spacing of the commands is determined by the tempo of regular marching.

In conducting, the time interval between the preparatory command and the command of execution shares equally in importance with the standard baton movements to be used. It is one thing to *know* when the group is to come in on the attack, and another thing to be able to *convey* this information to the group. A good rule to follow is: Give both commands with definite movements of the baton, spacing the time interval between them according to the tempo of the music to be performed. It is often advisable in rehearsal to beat a full measure before giving the signal to attack in order to give the group a definite idea of the speed with which the "*set*" and "*release*" are to be executed. After a selection is learned, only the attack signals are necessary. Experience in observing the phenomena of the "*set*" and "*release*" will show the preparatory movement of the baton to be determined by the preceding movement which it would obviously follow in the conventional pattern of time beating. For example, the first note of the "*Pilgrims' Chorus*" is the third beat of the measure. The preparatory command will be given along the pathway of the second beat (which, in three-quarter measure, is to the right). The command of execution will be the movement of the baton on the "*up*" beat. The time interval is indicated by the length of the movement from the center of the conductor's body to the slight pause which he makes at the end of the stroke. An impulse added to the "*up*" stroke insures a solid attack.

Release

The principles stated above for *attack* apply with equal force to *release*. At the end of a composition, or for the last note before a measure of rest, the performers need to be given two commands in order to enable them to

CONTINUED ON PAGE SIXTY-SIX

The National President's Page

By HERMAN F. SMITH

THE GREETING PHRASE of "Are you going to New York?" which was prevalent among music educators a few weeks ago has now changed to "Did you go to New York?" How enthusiastically the answer is in the affirmative if you were among the several thousand who attended the convention! The contacts made, the discussions shared, the inspiring music heard, the broadening of our visions through enlightening addresses, the enlargement of our knowledge of available materials through the vast exhibits of publishers and manufacturers and the many special features that were provided from the resources individual to New York City supplied an experience that will live in our memories and inspire us in our work for many years to come.

An enterprise of such magnitude made possible through voluntary service is an outstanding example of coöperation motivated by the sincere, vital interest of members in the cause for which the organization stands.

If it were possible to figure, in dollars and cents, the amount it would take to pay for the hours of professional thought and service that were gladly given to this convention program the sum total would be startling. The many hundreds of individuals who contributed of their stock in trade without any thought of recompense other than the satisfaction which resulted through participation, is a feature which is amazing and difficult for the layman to comprehend. It is because of just such resources that convention programs of music educators can be made vitalizing and intriguing with their great variety of challenging interests.

To write a personal letter of thanks and grateful acknowledgment to each individual who contributed to this 1936 biennial would be a pleasant duty to perform, but the time or facilities of my office will not permit the indulgence. However, this occasion, provided in the *JOURNAL* is coveted as a medium for expressing my sincere gratitude for the coöperation and assistance so liberally supplied by the scores of individuals and music groups throughout the country. Without them a program could not have been prepared, and the entire membership of the Conference cannot help but be conscious of and grateful for the service that has been rendered.

Hearty commendation is due to the chairmen and members of all Conference committees. They have functioned well, and, as their duties cease with the close of this biennial term and they stand dismissed, I trust they will feel that their efforts have been appreciated. The new administration may in many cases wish to carry on the work of the committees, but our constitution expressly provides for perfect freedom of each incoming president and executive committee in the choice of committee personnel. I bespeak for the new administration the same good fortune in building up

these working forces that attended the selection of the groups now disbanding.

To the state chairmen, whose service will continue for the sectional conferences, our thanks are extended. Your earnest work has resulted in a membership total that is now perhaps the largest in the history of the Conference. Your positions as outposts in the Conference organization, with your day-by-day campaigning, assure the constant growth and security of our forces and aid materially in establishing that consciousness of continuous membership which is so desirable.

To the local New York forces only the highest praise can be expressed. The magnificent support which was supplied and the deep concern manifested in anticipating every detail which would aid in providing a successful convention were features that merit the grateful appreciation of our entire Conference.

Our grateful thanks go also to the exhibitors who, at considerable expense, supplied the occasion for the observation, study and selection of the "tools" of our trade. Their loyal attitude and considerate coöperation aided materially toward the success of the convention.

In leaving the office of President I wish to express my sincere gratitude for the opportunity I have had in serving this great Conference. The responsibilities of the office have been a real challenge, and while the work at times required considerable attention, yet there have been many compensating satisfactions which have supplied inspiration and encouragement for the work at hand. The experience has been of inestimable value to me and if I have been able, through the prestige of the office, to advance the cause of music education then my recompense is complete. However, my negligence would be unpardonable if in this paragraph I failed to express my sincere appreciation for the loyal assistance and efficient service that has been provided through the personnel of our national office. Their vision, foresight, acumen and sense of procedure have been resources upon which I have constantly drawn with complete confidence and assurance. For this efficient, devoted force my grateful acknowledgment and thanks are herewith subscribed.

To my successor in office, Dr. Joseph Maddy, my hearty congratulations are extended. May this opportunity for further service in the field of music education be a challenging experience for you, filled with noble satisfactions. The same loyal support which my predecessors and I have received from the Conference will be yours to enjoy, and we all stand ready to accept any responsibilities that will aid you in furthering the aims of our great organization.

HERMAN F. SMITH,
Ex-President.

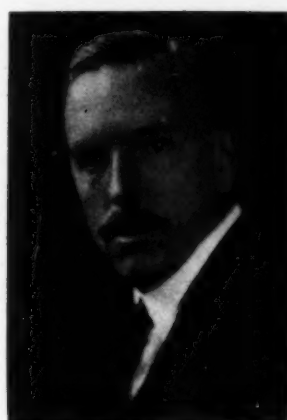
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Elected at New York

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FIRST VICE-PRESIDENT—Herman F. Smith (Retiring President), Director of Music, Milwaukee (Wis.) Public Schools.

SECOND VICE-PRESIDENT—Ada Bicking, Director, Arthur Jordan Conservatory, Indianapolis, Ind.

EXECUTIVE COMMITTEE—*Four Year Term, 1936-1940:* George H. Gartlan, Director of Music, New York Public Schools; Richard W. Grant, Director of Music, Pennsylvania State College, State College, Pa.

BOARD OF DIRECTORS—*Four Year Term, 1936-1940:* Glenn Gildersleeve, State Director of Music, Dover, Del.

RESEARCH COUNCIL—*Five Year Term, 1936-1941:* Mabelle Glenn, Director of Music, Kansas City (Mo.) Public Schools; Ernest G. Hesser, Director of Music, Cincinnati (Ohio) Public Schools; Russell V. Morgan, Director of Music, Cleveland (Ohio) Public Schools. *Five Year Term, 1937-1942:* John W. Beattie, Dean, School of Music, Northwestern University, Evanston, Ill.; Mabel E. Bray, Director of Music, State Teachers College, Trenton, N. J.; Marion Flagg, Horace Mann School, New York, N. Y. *To fill unexpired term, 1936-1940:* Edgar B. Gordon, University of Wisconsin, Madison, Wis.

See page 72 for names of newly elected officers of Music Education Exhibitors Association.



RUSSELL V. MORGAN
Research Council



MABEL E. BRAY
Research Council

TROMBONE AND BARITONE

First Division Winners

THREE of the four trombonists and all three of the baritone players, who won first division honors in the 1935 National Solo and Ensemble Contest, won with Conn instruments. Out of 191 winners on which we have definite check, placing in 1st, 2nd, 3rd or 4th division, over half play Conns. More Conns are used by these champions than all other makes combined.

The same Conn majority over all other makes prevailed in the 1934 Solo and Ensemble events. And Conn instruments also predominated in all three of the first division Class A bands and the only first division Class B band. 158 Conns were used in these four bands which won highest honors in the 1934 contest.

These figures tell more eloquently than words, how greatly Conn instruments will help you and your band to attain championship performance.

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CONN
BAND INSTRUMENTS



MARTIN BONESTEEL (*at left*), Solo trombone, East High School Band, Aurora, Illinois. Won first division honors in both the 1934 and 1935 National Contests with a Conn. Recently purchased a Conn 44H Conqueror.



PAUL I. LYNES (*above*), First chair trombone, Stevens Point, Wis., High School Band. First Division winner, 1935 National Solo and Ensemble Contest. Plays a Conn Conqueror trombone.



ROBERT L. MARSTELLER (*above*), First chair baritone, Colorado Springs, Colorado, High School Band. First division winner, 1935 National Solo and Ensemble Contest. Won with a Conn baritone. Also plays a Conn trombone.

LEE LYBARGER (*below*), Baritone with Osage High School Band, Osage, Iowa. Won first division National honors in 1934 and again in 1935—both with a Conn euphonium.



ROBERT D. ISELE (*above*), Harrisburg, Pa. Three time winner of first division National honors—1933, 1934 and 1935. Won all three years with a Conn trombone.



JAMES H. STIEHL, Baritone, Charles City, Iowa, High School Band. Four times winner of first division National honors. Won in 1932-'33-'34 and '35. Won all four years with a Conn euphonium.

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ment). Complete catalog _____ Booklet, "Band Organizing Made

Easy" _____ If director or supervisor, please check here _____

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The Radio as an Adjunct to Music Education

GRACE V. WILSON

NOW THAT the world is becoming more and more radio-minded, and by simply turning the dial we get the news of the day, information concerning political issues, all types of commercial propaganda, drama, music and what not, should we not employ this marvelous medium of communication more systematically in behalf of education? The radio as an entertainer is in its teens, but in the role of educator, is still in its infancy. As music educators, are we cognizant of the potentialities of this great agency in developing and promoting our cause?

Many of us have been in the "harness" long enough to remember the time when we did not fully appreciate the possibilities of the phonograph as an educator. When at last we were convinced that it had a real place in the music program and could make a valuable contribution, we did everything from giving concerts down to selling old books and magazines to raise sufficient money with which to purchase this new "aid." With the phonograph we have accomplished wonders in developing a love for and appreciation of good music. Possibly no other agency has made so great a contribution as has this mechanical box. Yet the possibilities of the phonograph as compared with those of the radio are infinitesimally small. The phonograph had its limitations; the radio, seemingly has none. The value of the radio as an enriching agency in modern education is many-fold. Through it we may not only receive from others, but give freely of ourselves.

That the radio as standard school equipment has not as yet been given universal recognition is evidenced by a recent survey on "The Radio in the Music Program" in the eighty-eight largest cities in the United States. Of the cities eighty-eight and six-tenths per cent reported radios as equipment, but no city reported a radio in every school. In reply to the question, "Do you receive broadcasts regularly or occasionally as a supplementary part of your music lesson?" 46.8 per cent reported "regularly" and 58.1 per cent "occasionally."

Probably the reason more schools having radios do not receive concerts regularly is due to various factors, an important one being the dearth of suitable programs for children of all ages. Another disturbing factor which must be worked out is inadequate reception because of distance from large network stations from whence come the best programs. Only two sustaining school broadcasts have a national hook-up—the Damosch Series and the American School of the Air. Cleveland, Philadelphia, Boston, Providence, Chicago and a few other cities have overcome these difficulties by providing their own broadcasts. On the Pacific Coast the Standard Oil Company of California broadcasts weekly concerts of high standard. This year the Northwest and California-Western Conferences are doing a fine piece of work by sponsoring a series of weekly concerts "By Children For Children." (Each Conference should be doing the same thing.) We are, of course, familiar

with the "Music and American Youth" broadcasts sponsored by the special committee of the M. E. N. C. in cooperation with the National Broadcasting Company. Many colleges and universities are making a great contribution in this field for which we are deeply grateful, but the average program is more suitable for high school pupils and adults than for elementary children. Again, as their broadcasts cover such a wide range of subjects and thought, time given to music is relatively small.

Thus far, most of our attention has been given to what we RECEIVE rather than what we GIVE. The Biblical injunction, "It is more blessed to give than to receive" may be aptly applied to pupil participation in a broadcast. As a universal practice in this particular phase of development, we are just getting started. While many schools in various sections of the country have been "on the air" frequently during the past few years, a great many of them have as yet to make their debut before the "mike."

Broadcasts of beautiful and artistic singing and playing by school children to a limitless audience, will do more to awaken a realization of the value of music in education than we can possibly conceive. It is not a practice to take lightly; much thought and study must be given to the broadcasting problem if it is to bear fruit. For, without this careful consideration we will have defeated our purpose. We have heard, in the past, programs which have done little if anything to further school music. In order that our efforts may not fail, there must be painstaking preparation of every detail, a study of the technique of broadcasting, the building of a program for an unseen audience, careful selection of performers, and attention given to many other difficulties of which we are now ignorant—but none too great to surmount.

Another phase to be considered in the radio program is directed listening out of school hours. From the *Radio Guide* and various other radio magazines which give in advance a resumé of each week's broadcasts, a bulletin of approved concerts could be given to the pupils. A well-balanced program of "home concerts" will not only supplement the school music lesson for the children, but can contribute as well to the parents' appreciation.

Never have there been such opportunities for the development of school music as now. None of us can realize the potentialities of this wizard of invention, and our progress because of it, and through it, will be proportionate with the time and thought given to it in the music program.

As a group of music educators, are we not at the present time sufficiently radio-minded to put over a program, which, if carefully worked out, will not only revolutionize public opinion concerning the value and importance of music as a basic factor in education, but will also greatly enrich the musical experience of children? Such a goal is worthy of our greatest efforts!

Ninth National School Band Contest



A. R. McALLISTER
President, National School
Band Association



WILLIAM W. NORTON
Chairman, M. E. N. C. Com.
on Contests and Festivals



A. A. HARDING
Chairman, Band Div. M. E.
N. C. Com. on Contests and
Festivals



ADAM P. LESINSKY
President, National School
Orchestra Association

AT THE TIME this issue of the JOURNAL goes to press thousands of high school music students are looking eagerly toward Cleveland, the scene of the Ninth National School Band Contest. In the host city, extensive preparations have been under way for many weeks in order to provide every facility that will contribute to the effective handling of what appears to be the greatest assembling of school instrumentalists ever undertaken. Cleveland, true to its traditions, has entered upon this project wholeheartedly—as is indicated by the greetings printed on the pages following from Mayor Burton and Superintendent Lake, Honorary Co-chairmen. The Public School Music Department, which carries the responsibility of local management, has received full support of Cleveland citizens, and the Convention and Visitors Bureau, Hotel Owners Association, business houses, churches, clubs and various institutions and organizations are taking part in the project as a civic event. Indeed, there is every evidence of a wholesome regard for the inherent values of music in education and a desire to cooperate in the activities which serve to stimulate the development of opportunities for the youth of the land to enjoy the fullest experiences which music can provide.

These observations involve no thought whatsoever of discussing the merits, relative or absolute, of contests. Yet it is difficult to comment on any phase of the remarkable growth of the activity without at least emphasizing the accepted fact that competitive events in school music have been a very important factor in the raising and leveling of standards in instrumental music—and in commanding public attention, the first essential in developing an understanding attitude toward music education. To anyone who through broad contact can visualize conditions now as compared with what they were ten years ago at the time of the first National Contest, it is apparent that in the latter respect, contests have wielded tremendous influence. Closely related from the standpoint of both cause and effect have been the constantly increasing concern for educational values and the diminishing emphasis on purely competitive motivation. In any event, the tremendous attendance at Cleveland—including, in addition to the thousands of participants, thousands more who come to see and listen—is certain evidence that whether or not parents, administrators and school boards sense the full extent of its values as a stimulus to music education, they at least do believe that the contest is worth while for the sake of the immediate values of the experience.



J. LEON RUDDICK
General Vice-Chairman,
Cleveland Committee



WILLIAM D. REVELLI
Judge; 2nd Vice-President,
National School Band Ass'n



FRANK SIMON
Judge; President, American
Bandmasters Association



EDWIN FRANKO GOLDMAN
Judge



HERBERT L. CLARKE
Judge

Cleveland Schools Hosts to Thousands



ERNEST WILLIAMS
Judge



HAROLD BACHMAN
Judge



E. C. MOORE
Judge



GERALD PRESCOTT
Judge



PETER BUYS
Judge



KARL L. KING
Judge



GUSTAVE LANGENUS
Judge



HENRY FILLMORE
Judge



GLENN CLIFFE BAINUM
Judge

The First National School Band Contest was held in Chicago in 1924. Succeeding contests have been held in Fostoria, O. (1926); Council Bluffs, Ia. (1927); Joliet, Ill. (1928); Denver, Colo. (1929); Flint, Mich. (1930); Tulsa, Okla. (1931); Evans-ton, Ill. (1933); Des Moines, Ia. (1934). There was no national contest in 1932, because of unsettled economic conditions. Since 1934 the National School Band Contests have been held biennially, alternating with the National School Orchestra Con- tests. (The first of the latter was held in Iowa City, Iowa, in 1929.)

The National School Band Association was organized in 1926. As the sponsoring organization for the National Contests the Association assumes entire responsibility for organization and business management, while supervision of matters pertaining to the conduct of the contests (adjudication, selection of ad- judicators, preparation of music lists, etc.) is delegated to the Committee on Festivals and Contests of the Music Educators National Conference. This Committee, through its various di- visions, serves as a clearing house and coöperating agency for all national and state contests and festivals, vocal and instru- mental. A vital factor in the latter phase is the Activities Council, a division of the Festivals and Contests Committee. This Council includes in its membership representatives of var- ious organizations and institutions concerned with state and regional contests. The business office of the National School Band and Orchestra Associations is maintained at the headquar- ters of the Music Educators National Conference, 64 East Jack- son Boulevard, Chicago.

Although the national band and orchestra contests are held in alternate years, the solo and ensemble contests for all or- chestra and band instruments are held annually, the two Asso- ciations (originally one organization, functioning in two divi- sions) jointly sponsoring these events, and also maintaining the closest coöperative relationship in connection with all matters in which the associations are concerned.

The National Contests in Cleveland, it will be observed, repre- sent the joint sponsorship of the National School Band Associa- tion, the National School Orchestra Association, the Music Educators National Conference through its Committee on Festi- vals and Contests, and the Music Department of the Cleveland Public Schools. On behalf of all these groups the MUSIC EDUCATORS JOURNAL extends hearty greetings and congratula- tions to the high school music students who have the good for- tune to take part in or attend the Cleveland National Contest.



HARRY F. CLARKE
Vice-Chairman, Cleveland
Com., in charge of Stadium
program



MARK HINDSLEY
Judge



RALPH E. RUSH
1st Vice-Pres., National
School Orchestra Ass'n



T. FRANK COULTER
Director, N. S. O. A.
Director, N. S. B. A.

▲ To the boys and girls whose high standard of accomplishment has won them the privilege of entering the National High School Band Contest, I extend the cordial greeting of all Cleveland. In this our Centennial Year, we welcome the National Contest as a part of our expression of interest in the many worth while undertakings of our time. We want you to enjoy every moment of your visit to Cleveland and we hope you will come here often.

Harold H. Burton

Mayor

City Hall, Cleveland, Ohio



HON. HAROLD H. BURTON
Mayor of Cleveland

Roster of Contest Officials

BAND CONTEST JUDGES

Harold Bachman, Director, University of Chicago Band, Chicago, Illinois.
Glenn Cliffe Bainum, Director of Bands and Glee Clubs, Northwestern University, Evanston, Illinois.
Peter Buys, Director, Hagerstown Municipal Band, Hagerstown, Maryland.
Ray Dvorak, Director, University of Wisconsin Bands, Madison, Wisconsin.
Edwin Franko Goldman, Director of The Goldman Band, New York, New York.
Karl L. King, Director, Fort Dodge Municipal Band, Fort Dodge, Iowa.
Lee Lockhart, Supervisor of Instrumental Music, Pittsburgh, Pennsylvania.
E. C. Moore, Director of Music, Appleton, Wisconsin.
Gerald Prescott, Director, University of Minnesota Band, Minneapolis, Minnesota.
William D. Revelli, Director of Bands, University of Michigan, Ann Arbor, Michigan.
Frank Simon, Director, Armco Band, Middletown, Ohio.
Ernest Williams, Director, New York University Band and president of the Ernest Williams School of Music, New York, New York.
Mark Hindsley, Assistant Conductor, University of Illinois Bands, Urbana, Illinois.

DRUM MAJORS' CONTEST JUDGES

Larry R. Hammond, National Champion American Legion Drum Major, Elmwood Park, Illinois.
Wesley Leas, Drum Major, Ohio State University, Columbus, Ohio.
Forrest McAllister, Director, Petersburg High School Band, Petersburg, Illinois.

STUDENT CONDUCTORS' CONTEST JUDGES

Henry Fillmore, Director, Fillmore Band, Cincinnati, Ohio.
Joseph E. Maddy, Department of Music, University of Michigan, Ann Arbor, Michigan.
Arthur Williams, Director of Oberlin College Band, Oberlin, Ohio.

ENSEMBLE CONTEST JUDGES

Brass Quartets-Sextets—George Polce, First Baritone, Armco Band, Middletown, Ohio.
Saxophone Quartets-Sextets—Ed Chenette, Director of Band at University of Florida, Tampa, Florida.
Woodwind Quartet—Albert Andraud, Principal Oboe, Cincinnati Symphony, Cincinnati, Ohio.
Miscellaneous Woodwind Ensembles—V. Pezzi, Instructor of Bassoon, Eastman School of Music, Rochester, New York.
Clarinet Quartet—George Waln, Instructor Woodwinds, Oberlin Conservatory, Oberlin, Ohio.
Flute Quartet—Al Fenboque, First Flute, Armco Band, Middletown, Ohio.
Horn Quartet—Vincent Cappasso, First Horn, Armco Band, Middletown, Ohio.
Trombone Quartet—Ernest Glover, Assistant Director, Armco Band, Middletown, Ohio.
Miscellaneous Accompanied Trios—Pattee Evanson, Instructor of Cornet and Trumpet, Eastman School of Music, Rochester, New York.
String Ensembles—Henry Sopkin, American Conservatory of Music, Director, Lake View High School Orchestra, Chicago.

SOLO CONTEST JUDGES

Oboe-English Horn—Albert J. Andraud, Principal Oboe, Cincinnati Symphony, Cincinnati, Ohio.
Flute, Piccolo—Al Fenboque, First Flute, Armco Band, Middletown, Ohio.
Clarinet—Gustave Langenus, Professor of Clarinet, New York University, Port Washington, Long Island, N. Y.; Don Bassett, Principal Solo Clarinetist, Armco Band, Middletown, Ohio.
Cornets, Trumpet, Flugel Horns—Herbert L. Clarke, Director of Long Beach Municipal Band, Long Beach, California; Pattee Evanson, Instructor of Cornet and Trumpet, Eastman School of Music, Rochester, New York.



WILLIAM BELL
Judge

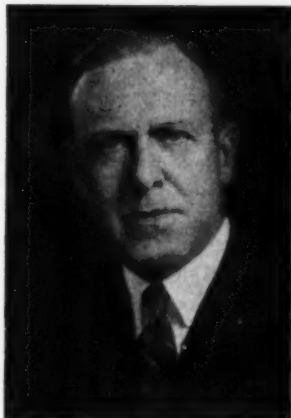


RAY DVORAK
Judge



CARLETON STEWART
2nd Vice-Pres., National
School Band Ass'n

Music Educators Journal



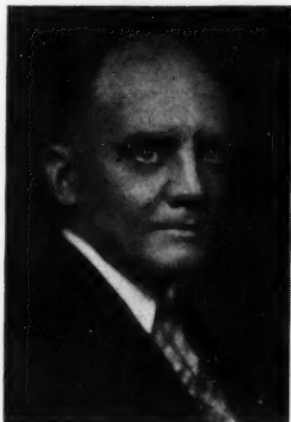
CHARLES H. LAKE
Superintendent of Schools
Cleveland



JOHN H. BARABASH
Director, N. S. B. A.



HENRY SOPKIN
Judge



JAMES C. HARPER
Director, N. S. B. A.

▲ I wish to express to every boy and girl belonging to high school bands in America my interest in their study of music, and to extend on behalf of the Cleveland public schools a warm invitation to meet in Cleveland at the National High School Band Contest with the thought of gaining richer contacts with the beauty of music.

Charles H. Lake

Superintendent of Schools
Board of Education, Cleveland, Ohio



WILLIAM C. BRIDGMAN
Judge



LEE M. LOCKHART
Judge



GEORGE C. WILSON
2nd Vice-Pres., N. S. O. A.



SAMUEL T. BURNS
Director, N. S. B. A.

Horn—Vincent Cappasso, First Horn, Armco Band, Middletown, Ohio.
Trombone—Ernest Glover, Assistant Director, Armco Band, Middletown, Ohio.
Baritone—George Polce, First Baritone, Armco Band, Middletown, Ohio.
Bass—William Bell, Cincinnati Symphony Orchestra, Cincinnati, Ohio.
Percussion—John K. Henry, Instructor Percussion, Stetson University, Deland, Florida.
Saxophone—Ed Chenette, Director of Band at University of Florida, Tampa, Florida.
Alto and Bass Clarinet—George Waln, Instructor Woodwinds, Oberlin Conservatory, Oberlin, Ohio.
Bassoon—V. Pezzi, Eastman School of Music, Rochester, N. Y.
Violin—David Mattern, Head of Public School Music Department, University of Michigan, Ann Arbor.
Viola—Mihail Stolarevsky, Cincinnati Symphony Orchestra.
Cello—Raymond Gerkowski, Cleveland Symphony Orchestra.
Bass—Don Morrison, Oberlin Conservatory of Music, Oberlin, Ohio.
Piano—William C. Bridgman, New York, N. Y.
Harp—Nell Steck, formerly harpist with Cleveland Symphony Orchestra.

THE CLEVELAND COMMITTEE

Honorary Chairmen—Hon. Harold H. Burton, Mayor of Cleveland; Dr. Charles H. Lake, Superintendent of Cleveland Schools.

Honorary Vice-Chairmen—H. A. Bathrick, Assistant Superintendent of Cleveland Schools; R. G. Jones, Assistant Superintendent of Cleveland Schools; Hugo E. Varga, Director of Parks and Public Property.

General Chairman—Russell V. Morgan, Directing Supervisor of Music.
General Vice-Chairman—J. Leon Ruddick, Supervisor of Instrumental Music.

Executive Committee—Harold L. Sammons, Assistant to the Superintendent (Chairman); Herbert Buckman, Commissioner of Public Auditorium and Stadium; E. E. Butterfield, Principal, John Adams High School; Harry F. Clarke, Vice-Chairman of Stadium Program; M. C. Dietrich, Principal, Shaw High School; Benjamin R. Egge-man, Principal, John Marshall High School; A. C. Eldredge, Principal, James Ford Rhodes High School; Edwin L. Findley, Principal, East High School; Wm. S. McCollough, Principal, Patrick Henry Junior High School; Neil D. Mathews, Principal, Lincoln High School; Edgar A. Miller, Principal, West High School; John C. Mitchell, Principal, Lakewood High School; Wm. L. Moore, Principal, John Hay High School; E. E. Morley, Principal, Cleveland Heights High School; Pliny H. Powers, Principal, East Technical High School; Floyd A. Rowe, Directing Supervisor of Physical Welfare; Wayne G. Smith, Principal, Audubon Junior High School; Barnett W. Taylor, Principal, Glenville High School; C. C. Tuck, Principal, West Technical High School; P. M. Watson, Principal, Central High School; Frank P. Whitney, Principal, Collinwood High School; Elbert C. Wixom, Principal, South High School.

NATIONAL SCHOOL BAND ASSOCIATION

Executive Committee—A. R. McAllister, Joliet, Ill., President; William D. Revelli, Ann Arbor, Mich., 1st Vice-President; Carleton L. Stewart, Mason City, Ia., 2nd Vice-President; C. V. Buttelman, Chicago, Ill., Secretary-Treasurer. Directors: Samuel T. Burns, Baton Rouge, La.; John H. Barabash, Chicago, Ill.; T. Frank Coulter, Joplin, Mo.; James C. Harper, Lenoir, N. C.; Ralph E. Rush, Cleveland Heights, O.; W. H. Terry, Hiram, Utah.

NATIONAL SCHOOL ORCHESTRA ASSOCIATION

Executive Committee—Adam P. Lesinsky, Whiting, Ind., President; Ralph E. Rush, Cleveland Heights, Ohio, 1st Vice-President; George C. Wilson, Emporia, Kan., 2nd Vice-President; Otto J. Kraushaar, Waupun, Wis., Secretary-Treasurer. Directors: T. Frank Coulter, Joplin, Mo.; J. Leon Ruddick, Cleveland, Ohio; Alexander Harley, Des Plaines, Ill.

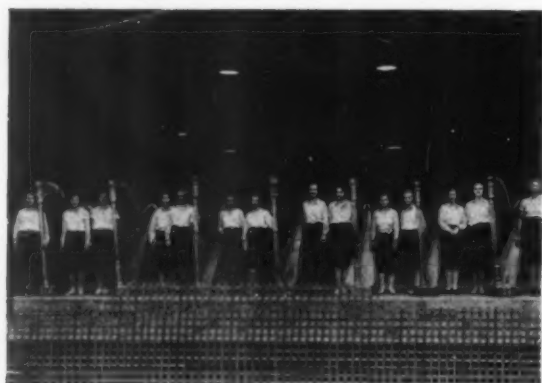
MUSIC EDUCATORS NATIONAL CONFERENCE

Committee on Contests and Festivals: William W. Norton (General Chairman), Flint Community Music Ass'n, Flint, Mich. Joseph E. Maddy, Ann Arbor, Mich., Chairman of Contests and Festivals Activities Council.

Instrumental Music Divisions: Band: A. A. Harding (Chairman), Urbana, Ill.; Harry F. Clarke, Lakewood, O.; L. Bruce Jones, Little Rock, Ark.; A. R. McAllister, Joliet, Ill.; Ernest S. Williams, Brooklyn, N. Y. Orchestra: Charles B. Righter (Chairman), Iowa City, Ia.; John H. Jaquish, Atlantic City, N. J.; Adam P. Lesinsky, Whiting, Ind.; J. Leon Ruddick, Cleveland, O.; Herman Trutner, Jr., Oakland, Calif. Instrumental Ensemble: Lee M. Lockhart (Chairman), Pittsburgh, Pa.; O. J. Kraushaar, Waupun, Wis.; James P. Robertson, Springfield, Mo.; Claude B. Smith, Evansville, Ind.; George E. Waln, Oberlin, O. Instrumental Solo: E. C. Moore (Chairman), Appleton, Wis.; Dwight Delfy, Long Beach, Calif.; Arthur Goranson, Jamestown, N. Y.; David T. Lawson, Topeka, Kan.; Ralph E. Rush, Cleveland Heights, O.



ARE YOU GOING TO BE IN THIS PICTURE?



You've always wanted to attend the National Music Camp—so why not plan your summer vacation now?

Here's the ideal spot—in the heart of vacation-land—amid virgin pine forests and sky-blue lakes—a camp where boys and girls of high school age can study music—learn—play.

Association with nationally famous musicians . . . technical training under symphony orchestra artists . . . radio broadcasting . . . orchestra . . . band . . . chorus . . . conducting . . . opera . . . composition—all combined with swimming, tennis, canoeing—eight enjoyable weeks—at an unbelievably low cost. This is an opportunity the young high school musician cannot overlook.

THE NATIONAL MUSIC CAMP INVITES YOU

The ninth successful season opens June 28th. Applications are now being made for the 1936 Camp. Don't delay until it's too late—fill out coupon below or write Dr. J. E. Maddy, Box 608, Ann Arbor, Michigan.

A NON-PROFIT ORGANIZATION

NATIONAL MUSIC CAMP

INTERLOCHEN, MICHIGAN

To Teachers and Supervisors of Music:
Do you know of any boys or girls who would like to attend the Camp? Please send names with addresses.

DR. J. E. MADDY, BOX 608,
ANN ARBOR, MICHIGAN.
Please send full details about the 1936 Camp.

Name _____

Address _____

School _____

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or Voice _____

This advertisement has been contributed by a friend of the Camp

North Central Conference

CAROL M. PITTS, Omaha, Neb., *President*
 HOBART H. SOMMERS, Chicago, Ill., *1st Vice-President*
 ORLEN E. DALLEY, Madison, Wis., *2nd Vice-President*
 ANN DIXON, Duluth, Minn., *Secretary*
 C. V. BUTTELMAN, Chicago, Ill., *Treasurer*
 EFFIE HARMAN, South Bend, Ind., *Director*
 WM. D. REVELLI, Ann Arbor, Mich., *Director*
 J. LEON RUDDICK, Cleveland, O., *Director*
 CHARLES B. RIGTER, Iowa City, Ia., *Director*
 WILLIAM W. NORTON, Flint, Mich., *Natl. Director*
 FOWLER SMITH, Detroit, Mich., *Natl. Director*

Minneapolis—1937

ALL ABOARD for the North Central Conference of 1937! It comes as somewhat of a shock after the magnificent New York Conference to start planning our own for next year, but now is the time that the ground work must be laid and plans made for the finest conference the North Central has ever had.

In the previous issue of the JOURNAL the location was announced—Minneapolis and St. Paul are to be hosts jointly to the North Central, which will meet for the week of April 5. This seems to be an ideal time. Easter is over, and our church music out of the way. Other activities of the season have not yet started, so it would seem that nothing should conflict in any way.

We are particularly fortunate in having two such wonderful cities be joint hosts, and so are assured of not only splendid programs, but of fine coöperation in all local arrangements and in enlisting a large number of associate memberships. The surrounding territory is rich in what it offers, so that the program material should be of the highest caliber.

We are assured of exceptionally attractive instrumental and vocal music features, embodying some events and ideas new in a conference program.

The Minnesota Bandmasters Association will coöperate in carrying out a fine program of instrumental music clinics.

The president hopes to be able to offer something concrete and definite along the line of vocal and choral activities. If possible, we shall institute a choral festival or competition at that time. This is purely tentative, of course, but is one of our dreams for the Conference.

We also hope to have outstanding leaders in the field of junior choir work, a movement which has spread over the country. Another idea which we wish to incorporate is that of the adult choir—not necessarily the church choir, but the community choir, which functions so splendidly in Canada and England, but is sadly lacking in the United States.

Our minds are teeming with ideas, and we ask that you send to us your own

thoughts along this line. We would particularly welcome suggestions as to speakers you would desire to hear, groups you might like to hear perform, and also topics you would want discussed. In other words, consider this *your* Conference, and the building of the program *your* responsibility. With such ideas in mind, and with your coöperation, the Conference is well underway.

This is the last message of the season. Vacation time will soon be upon us, and may it be for you a time of enjoyment, of needed rest, and also of stimulation, so that the opening of the school year will find you eager to take over your new duties, mentally alert and enthusiastic for the Conference at Minneapolis.

With best wishes to each and all of you,

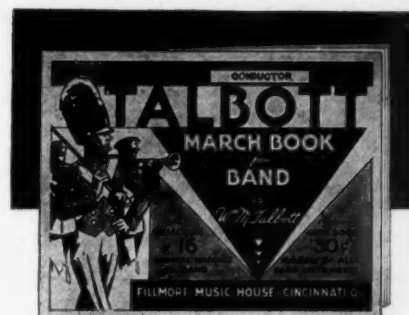
CAROL M. PITTS, *President*.

The National Music Camp announces that the Seventh Annual Convention of the American Bandmaster's Association will be held at Interlochen, Michigan, August 6, 7, 8 and 9, 1936. Leading bandmasters of the United States who attend this convention will conduct the National Music Camp bands in concerts and broadcasts and participate in other camp musical activities during the period of their visit in connection with the convention. The camp season opens June 28 and continues through August 23. The annual band, orchestra and chorus clinic will be held the week of August 16.

Muskegon, Michigan. The Annual West Shore Music Festival was held May 2 to 9 in this city, with the following cities participating: Grand Haven, Holland, Lexington, Muskegon Heights, Muskegon and Saugatuck. The various events of the week embraced programs featuring rural school, grade school, junior high school and high school vocal music, bands and orchestras. In addition were the vesper concert by the Choral Union with the Civic A Cappella Choir and Orchestra, and the concluding concert by the Associated Glee Clubs of Michigan.

Waldenwoods Music Camp, Hartland, Michigan, will convene August 18-30. President Donald Carpp, Fowlerville, Michigan, announces that public concerts will be given in Hartland Music Hall on the afternoons of August 23 and 30.

Phi Sigma Mu, National Honorary Public School Music Fraternity, announces that at its breakfast, held during the Music Educators National Conference in New York, the honorary badge of the Fraternity was presented to Grace Van Dyke More, Greensboro, North Carolina.



CONTENTS (All Marches)

The Champion	Silver Spangles
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Mighty Monarch	Three Rings
March Militaire	Royal Romans
The Trouper	Minstrel Man
Music Maker	Elizabeth
Reign of Rhythm	Friendship

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Conductor (Cornet)	Baritone Saxophone
1st Bb Cornet	Bass Saxophone
2nd Bb Cornet	1st Eb Horn (Alto)
3rd Bb Cornet	2nd Eb Horn (Alto)
4th Bb Cornet	3rd & 4th Horns
Piccolo	1st Trombone
Flute in C	Bass Clef
Oboe	2nd Trombone
Bassoon	Bass Clef
Eb Clarinet	3rd Trombone
1st Bb Clarinet	Bass Clef
2nd Bb Clarinet	1st and 2nd
3rd Bb Clarinet	Trombones, Treble
Sop. Saxophone	Baritone, Bass Clef
1st Alto Saxophone	Baritone,
2nd Alto	Treble Clef
Saxophone	Basses
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Scottish Folksong—Faithful Johnnie (Oct. No. 14,767—10c)
Wooler—O Music (Oct. No. 13,542—10c)
Wooler—Summer is Coming (Oct. No. 13,669—10c)

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Lemare—Dream-Boat Passes By (Oct. No. 14,101—10c)
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Coleridge-Taylor—Viking Song (Oct. No. 13,062—12c)
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English Air—Peterkin Spray (Oct. No. 14,768—15c)
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Gibb—Mammy's Lullaby (Oct. No. 14,896—10c)
Gretchaninoff—Slumber Song (Oct. No. 13,899—10c)
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Miles—Scythe Song (Oct. No. 14,890—15c)
Rachmaninoff—Through the Silent Night (Oct. No. 13,867—15c)
Reichardt—In the Time of Roses (Oct. No. 11,804—10c)
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Edwards—Lady Moon (Oct. No. 14,751—10c)
Gretchaninoff—The Lark (Oct. No. 14,771—15c)
Gretchaninoff—A Summer Night (Oct. No. 14,769—15c)

MIXED VOICES—S. A. T. B.

Delibes—Butterfly, Butterfly (Oct. No. 14,152—15c)
English Air—Gossip Joan (Oct. No. 14,835—15c)
Fisher—Make My Heart a Place Where Angels Sing (Oct. No. 14,820—15c)
Handel—Holy Art Thou! (Oct. No. 14,861—15c)
Lemare—Dream-Boat Passes By (Oct. No. 14,099—15c)
Pestalozza—Ciribiribin (Oct. No. 12,125—12c)
Pike—Medley from the South (Oct. No. 12,538—16c)
Targett—Forest Dance (Oct. No. 13,461—10c)

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| 1. Violin | 6. Oboe, C Tenor (Melody) Saxophone | 10. Eb Alto Horn or Melophone |
| 2. Viola | 7. Trumpet, Clarinet, Soprano and Tenor Saxophones | 11. Trombone, Bassoon, Baritone |
| 3. 'Cello | in Bb (Trombone or Baritone, treble clef) | 12. Eb and BBb Tubas |
| 4. String Bass | 8. French Horn in F | 13. Percussion |
| 5. Flute, Piccolo | 9. Eb Alto Saxophone | 14. Piano Accompaniment |

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| 3. Capriccio in A.....Joseph Haydn | 10. Minuet from <i>Symphony in E</i>Wolfgang A. Mozart |
| 4. Hunting Song.....Gustave Lazarus | 11. Gavotte from <i>Paris and Helen</i>C. W. von Gluck |
| 5. Gavotte and Musette.....Johann Sebastian Bach | 12. Hungarian Dance, No. 5.....Johannes Brahms |
| 6. Largo from <i>Xerxes</i>George Frideric Handel | 13. Humoresque, Op. 10, No. 2.....P. I. Tchaikovsky |
| 7. Bourrée in G minor.....Johann Sebastian Bach | 14. Ballet Music from <i>Rosamunde</i>Franz Schubert |

INSTRUMENTATION

- | | | |
|--------------------------------------|-----------------------------------|--|
| 1. 1st Violin | 10. 2nd Clarinet in Bb | 19. Trombone (or Baritone) (Treble clef) |
| 2. 2nd Violin | 11. Bassoon | 20. Eb Tuba |
| 3. 3rd Violin (substitute for Viola) | 12. 1st Horn in F | 21. Eb Alto Saxophone |
| 4. Viola | 13. 2nd Horn in F | 22. C Tenor (Melody) Saxophone |
| 5. Violoncello | 14. 1st Alto (or Melophone) in Eb | 23. Bb Tenor Saxophone |
| 6. Double Bass | 15. 2nd Alto (or Melophone) in Eb | 24. Timpani |
| 7. Flute | 16. 1st Trumpet (or Cornet) in Bb | 25. Drums |
| 8. Oboe | 17. 2nd Trumpet (or Cornet) in Bb | 26. Piano |
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TO EVEN ATTEMPT to describe the New York Conference would do this epoch-making cultural and educational congress a grave injustice. Instead of New York and its lure absorbing the Conference the reverse seemed to be true. New York paused to do honor and halted traffic, at least culturally and educationally, and left no stone unturned in preparation for and presentation of the finest the nation has to offer. The Eastern Conference had a share in the success of the Convention. Our enrollment was the largest in active members and, of course, unusual in associate registration. At the present writing the full count has not been made officially but advance news reveals that the active membership roll of the Eastern Conference to date approximates 2400. Several thousand associate memberships came from Metropolitan New York, New Jersey and Pennsylvania. Total attendance of members and student-participants was well over 10,000. Our own state chairmen are entitled to a big vote of thanks for their fine work in developing renewed professional interest and in getting new members. Let us not become weary in well-doing but accept President Herman F. Smith's challenge to carry continuing membership in the National and Eastern Conferences. Herman F. Smith is a fine example of devotion to duty and continuing service to your good and my good, and above all else to the girls and boys in America.

SPEAKING OF FIRSTS, we must take our hats off to George H. Gartlan and his New York committees. Dr. Harold G. Campbell, Superintendent of Schools, was most liberal in permitting hundreds of teachers to attend and thousands of pupils to participate. The New York Night concert was one of the finest mass musical functions that we have ever had. The presence of Mrs. Franklin D. Roosevelt, Mayor La Guardia, and the honor accorded Dr. Walter Damrosch added greatly to the occasion. Joseph P. Donnelly, acting for George Gartlan, who was convalescing from his recent severe illness, conducted the huge chorus in an inspiring manner. The work of William C. Bridgman, Directing Chairman of the Planning and Budget Committee and membership committees, deserves marked commendation.

THE EASTERN CONFERENCE LUNCHEON was one of the great social functions of the week. Laura Bryant and her Reunion Committee carried the torch of Eastern hospitality in a delightful way, with Ralph Winslow again proving to be the master toastmaster. Walter Dam-

The Sound Prolong

rosch and Hollis Dann were special guests of honor. Doctor Damrosch emphasized the need of music instruction for all children and the opportunity for the talented to receive instrumental instruction free if they could not pay for it. Doctor Dann reserved his speech for the evening, when we had the wonderful lobby sing under his great leadership. By the by, this event started at 11:45 P. M. Tuesday with Eastern's first lady, Laura Bryant, leading off an immense assembly, and then Doctor Dann held forth with magic sway. Last but not least, our own Will Earhart concluded this historic sing at 1:45 A. M.!

Getting back to the luncheon, the musical program was presented by the beautiful chorus from Upper Darby, Pennsylvania, under the direction of Clyde Dengler. They received an ovation. One of the features of the luncheon was the presence of forty young ladies from various Eastern states and cities who were our gracious hostesses.

THE PENNSYLVANIA LUNCHEON, held in the McAlpin Hotel, was the first "get-together" of local music workers with state directors, past and present, Hollis Dann and M. Claude Rosenberry as guests of honor. We are looking forward to a cooperative association of the varied state and district school music departments, associations and In-and-About clubs. Do you know that in most states an alarming number of children receive no instruction in music whatever? What are we going to do about it? We must organize and thereby raise a stronger voice for the right of every child to self-expression and understanding of the fine art of music.

THE EASTERN CLUBS made a good showing at the luncheon meeting of the In-and-About clubs. The panel led by Peter Dykema brought out many facts, opinions and convictions regarding the social and professional value of the movement. Geoffrey O'Hara's new In-and-About song, *Sing a While Longer*, was tried out, with the composer conducting, and enjoyed by all.

DON'T think we did nothing but attend eating functions, although there are two more that deserve honorable mention—the Founders Breakfast, with a beautiful program arranged by Frances E. Clark, and the formal banquet.

YOU MUST READ the program over again to discover what really went on. *Lohengrin* at the Metropolitan, the Associated Glee Club concert, the Boston Symphony and finally the great Folk Festival to conclude on Friday night. Never have we seemed to have so much in the way of sectional meetings. The general sessions and the exhibit-within-an-exhibit presented by our Exhibitors Association were superb. Our panel discussion on *Music Supervision* was worth the trip to New York with a veritable brain trust of school authorities participating. The programs and demonstrations by representative school organizations were unusually fine. All in all, we know that it was the cause of great good for the East to have the National Conference come to New York.

AND NOW, what are the important things for the future? First, plan to carry back to your schools the inspiration of the New York Conference and show in a practical way what good came to you by personal attendance. Then, begin to organize your personal plans and develop cooperative movements with your associates. Tell your Executive Board what you would like to see and hear at our own Eastern Conference meeting. Consider yourself a member of the program committee. At several meetings of the Eastern Board of Officers and Chairmen we discussed plans for the 1937 Conference. The Board voted unanimously to accept the invitation of William Breach and his large local committee to go to Buffalo. The dates agreed upon are April 14, 15 and 16, 1937. Buffalo and the surrounding district have much to offer the Conference and we shall have a delightful setting for what we hope will be the largest gathering of Eastern music educators yet assembled.

ON BEHALF of the Executive Board and State Chairmen, I thank you for your loyal response in memberships and support of our great calling.

Faithfully yours,
GEORGE L. LINDSAY, *President*.

Eastern Conference News

Maine. Maine was well represented at the New York Conference in number of members present and in the displays at the Achievements Exhibit. We trebled the number of paid-up memberships over the previous two years and exceeded our quota—but we feel we

School of Music NORTHWESTERN UNIVERSITY

SUMMER SESSION OF 1936

June 20 — July 31

ENSEMBLE COURSES

The Ensemble courses so successfully inaugurated last summer will be continued with changes in directors, topics, and materials.

CHORAL TECHNIQUE

- 1st Week**—"Choral Literature of the 16th and 17th Centuries"
JOHN SMALLMAN, Director of Smallman A Cappella Choir, Los Angeles
- 2nd Week**—"The Chorales and Cantatas of Bach"
ALBERT RIEMENSCHNEIDER, Director of Music, Baldwin-Wallace College, Berea, Ohio
- 3rd Week**—"The Cantata and Oratorio"
EDGAR NELSON, Director, Apollo Musical Club, Chicago
- 4th Week**—"Folk Music"
MAX KRONE, Director, Northwestern University A Cappella Choir
- 5th Week**—"Choral Works of Modern Composers"
NOBLE CAIN, Director, Chicago A Cappella Choir
- 6th Week**—"Literature for High School Glee Clubs"
IDA E. BACH, Director of Music, John C. Fremont High School, Los Angeles

BAND TECHNIQUE

- 1st Week**—"The Application of Musical Theory to Band Technique"
CAPTAIN CHARLES O'NEILL, Director of Music, Band of the Royal 22nd Regiment, Quebec
- 2nd Week**—"The Mason City Plan for Instrumental Instruction; Preparation for Contest-Playing"
CARLETON STEWART, Director of Music, Mason City High School and Junior College, Mason City, Iowa
- 3rd Week**—"Rehearsal Technique"
GLENN C. BAINUM, Director, Band and Glee Clubs, Northwestern University
- 4th Week**—"Program Building"
GLENN C. BAINUM
- 5th Week**—"Literature for Beginners, and Easy Program Material"
HAROLD BACHMAN, Band Director and Adjudicator, Chicago
- 6th Week**—"Building the Band Library"
A. A. HARDING, Director of University Band and Orchestra, University of Illinois, Urbana

ORCHESTRAL TECHNIQUE

Problems of organization, selection of material, intonation, rehearsal technique, and program building will be considered through demonstration and discussion. Class will assemble daily under the direction of George Dasch, Conductor of the University Symphony Orchestra, with the assistance of Robert Quick, Violinist, Dudley Powers, Cellist, and David Van Vactor, Flutist, of the Chicago Symphony Orchestra.

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should at least double the quota next year since we have increased our list of prospects by a thorough canvass, thus adding hundreds of new names to the Conference mailing list.—E. Marion Dorward, State Chairman.

New York. The State Teachers Association divides the state into ten zones, in each of which an annual meeting is held. The place and date of each meeting is listed below, together with the name and address of the chairman of the music section. Northern—Potsdam, October 2; Oliver Stanford, Saranac Lake. Northern Central—Watertown, October 2; Gladys Mantell, Watertown. Long Island—Hempstead, October 9; John H. Query, East Hampton. Southern—Binghamton, October 9; J. Leo Lynch, Binghamton. Central—Utica, October 23; Mrs. K. H. Callahan, Syracuse. Eastern—Troy, October 22-23; Maurice Whitney, Hudson Falls. Northeastern—Ticonderoga, October 22-23; Katherine Brown, Port Henry. Central Western—Rochester, October 30; Lester Bascom, Penn Yan. Southeastern—New York, October 30; Rachel L. Smith, Briarcliff Manor. Western—Buffalo, October 30-31; Wallace Doubleday, Lockport.

New Hampshire. The state festival was held at Hanover, May 15 and 16. Features included a non-competitive festival of choral groups and orchestras, band review and massed band program, and the All-State Orchestra, Elmer Wilson, conductor. Guest conductors for the latter organization: Dr. Howard Hanson, Professor Manton of New Hampshire University, and Professor Maurice Longhurst of Dartmouth.

Vermont. The annual festival was held at Burlington, May 1 and 2. The program included rehearsals and a concert by the All-State Orchestra and Chorus, a festival concert by glee clubs of the state, In-and-About Burlington Club banquet, band and orchestra concert, and a band parade.

Maine. The Western Maine Festival was held at Mechanic Falls, May 9, under the direction of Mrs. Lilla R. Atherton, Chairman of the Western Maine Festival Association. String ensembles, bands, orchestras, choruses, massed band and massed chorus were included in the program.

Rhode Island. The state festival was held in Providence, May 16. This was a non-competitive event for instrumental and vocal organizations of junior and senior high school grades.

Massachusetts. The annual school music festival was held at Haverhill on May 16, under the supervision of B. J. Rockwood, Jr., Chairman. Recently elected officers of the Massachusetts Festival Association: President—Gertrude O'Brien; Vice-President—B. J. Rockwood, Jr.; Executive Secretary—John E. C. Merker; Directors—J. V. Dethier, Luther Churchill and Ralph Schoonmaker.

Baltimore. Through the courtesy of Station WCAO, Baltimore, Maryland, the Division of Music Education in the Baltimore Public Schools will complete the Eighth Annual Series of Public School Music Broadcasts, May 29, 1936. These broadcasts were given each Friday afternoon during the scholastic year and have served as a stimulus for greater efforts in music work for glee clubs, bands and orchestras in the Baltimore secondary schools.—John Denues.

Union County Band and Orchestra Summer School, Virgil Bork, director, Roselle, New Jersey, enters its fourth season serving the school music students of Union County who wish to continue studies during the summer. Four hundred and fifty-four students were enrolled in 1935.

California-Western Conference

MARY E. IRELAND, Sacramento, Calif., *President*
 S. EARLE BLAKESLEE, Ontario, Calif., *1st Vice-President*
 ALFRED H. SMITH, San Diego, Calif., *2nd Vice-President*
 SYLVIA GARRISON, Oakland, Calif., *Sec'y-Treas.*
 AMY GRAU MILLER, Pasadena, Calif., *Director*
 CHARLES M. DENNIS, San Francisco, Calif., *Director*

A Letter from the President

DEAR FRIENDS of the C. W. S. M. C.: Your president needs your help. As you know, for more than twenty weeks we have been broadcasting school music from the Pacific Coast on Saturday evenings. Please listen and ask friends to listen next Saturday at 7:00 P. M. (note change of time). We want 2,000 letters or postal cards immediately expressing appreciation of the broadcasts and asking for our folder *Music, A Hobby for Youth*. If you have not written for this, please do so and tell parents and friends about it. Line up your entire P. T. A. membership if you can.

Did you miss some of us during the first week in April? The National meeting in New York fulfilled all of the promises of the printed program you read in the last JOURNAL. Those of us who listened to the splendid addresses and demonstrations and moved to the merry measures of the social activities were deeply impressed with the importance of school music and the obligations we assume in attempting to carry out our part in its promotion. It is a great work and our National Conference is inspiring and illuminating.

Thirty-eight members of the Northwest and California-Western Conferences sat down to luncheon on Tuesday. We talked of the good folks at home and our own 1937 meeting. In fact you might have heard many a discussion about our own 1937 meeting had you listened in to breakfast conference groups or little informal whisperings in lobby or hall. By the way, did you know that the dates are March 21-22-23-24 and that the place is San Francisco? And did you know that there will be a meeting too good for you to miss? We have decided that already, so of course you will be there.

You would all have been grateful to those who represented our Conference on the New York program. Your president did not hear them all but I can assure you Charles Dennis measured up well alongside the other distinguished members of the panel on supervision, that Bill Hartshorn was a credit to us in his section, that Louis Curtis presided in the Metropolitan Opera House for a general session with his usual gracious manner and efficiency, and that good reports of the others are very gratifying. We appreciate all of our speakers and extend congratulations.

No doubt those who were in New York have been extra busy since their return. However, the president needs those questionnaires she rushed to you.

If yours has not been sent in, please mail at once. Certain plans must be made now.

Best wishes for the summer.

Cordially yours,

MARY E. IRELAND

Bay Section. From the East Coast to the West Coast! At the meeting of Bay District C.W.S.M.C., April 25, Oakland, the National Conference in New York was brought home to us by the Bay Section delegation who made the long round-trip last month. Glenn Woods was chairman of the six o'clock dinner meeting which had for its subject, "High Spots on the New York Conference." Speakers were: Charles Dennis, Charles Lamp, Julia Neppert, President of Bay District Conference, Arthur S. Garbett, Frederick H. Haywood, William E. Knuth, Estelle Carpenter, and Sylvia Garrison. The music section of the Oakland Teachers Association joined in this dinner meeting. Herman Trutner was chairman of the clinic session held during the afternoon at Hunter Hall, when new band and orchestra material was read.

[Note: The foregoing news is excerpted from the April issue of the Bay District "News Letter." In this issue Editor William E. Knuth "attempts to bring some of the spirit and enthusiasm of the New York meeting to the home folks." The attempt would seem highly successful—and it also brings the spirit of the "home folks" in California to the headquarters office and to the various National Conference officers and chairmen who received copies of the News Letter. And this spirit, by the way, is something that makes California seem very close to New York or Chicago or any other city where lives a member of the National Conference.—The Journal Editors.]

Southern District. Saturday, May 2, the Southern District of the C.W.S.M.C. met at Riverside for an all-day session. Those who contributed to the musical program included Arthur Poister, Redlands University; Chaffey Junior College A Cappella Choir, S. Earle Blakeslee, Director; Riverside Junior College A Cappella Choir, Norman Spohr, Director; Ensemble of Antique Instruments, Herbert Gray, Director.

In the afternoon the Riverside All-County Festival was given at Municipal Auditorium. Ralph Streano, Perris, directed the All-County High School Orchestra, representing nine schools, and the All-County High School Chorus of 700 was directed by Paloma Prouty. The Festival included a fine exhibit of creative work by the county schools, shown in an exhibit room in the auditorium building. Speakers included: William S. Ament, Mrs. Helen M. Barnett, Lillian Mohr Fox, Elizabeth Donnelly, Frances A. Wright, Julia Howell. At the luncheon meeting Louis W. Curtis, Jennie L. Jones, William Hartshorn, John Smallman and Dorothea Matson gave four-minute "Echoes from New York." The program was arranged by President Elsa Brenneman.

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Los Angeles. The first annual All-Southern California Junior College Music Festival, held at the Los Angeles Junior College Campus on April 18, was very successful. The event was under the auspices of the Southern California Junior College Music Association, Les-

lie P. Clausen, President. The principal feature was the All-Southern California Junior College Symphony Orchestra. Participating junior colleges: Citrus, Compton, Fullerton, Long Beach, Los Angeles, Pasadena, Phoenix (Ariz.), Riverside, San Bernardino, Ventura.

Pacific Coast Broadcasts

THE REGULAR Saturday evening "Pacific Coast School Music Broadcasts" are now given at 7:00-7:30 o'clock, instead of 6:30, conforming to the new daylight-saving time change in the East affecting broadcast schedules.

In an effort to stimulate more "listener response" to these broadcasts, and, at the same time to give out information to the lay public, a pamphlet entitled "Music, a Hobby for Youth," written by Mary Ireland, President of the California-Western Conference, is being distributed free of charge to its listeners. Conference members may procure copies by writing either Miss Ireland, Sacramento City Schools, or Ethel Henson, President of Northwest Conference, Seattle City Schools.

The programs given throughout the year represent a careful selection of material effective for radio programs. School music directors who engage in radio broadcasting may find this selected material valuable. A copy of the set may be had for 15c (to cover cost of paper and mailing), by writing Leslie P. Clausen, General Chairman, Los Angeles Junior College.

Broadcasting school directors as well as the Broadcast Committee have learned much in building and producing a radio program. How it sounds outside the studio is another matter. For the betterment of future school music broadcasts, the Committee earnestly solicits your comments. Send to the General Chairman.

With the San Francisco Public Schools concluding the series on June 13, a total of thirty-one weekly programs will have been given on Saturday evenings over the Columbia Don Lee Pacific Coast Network. The broadcasts have featured a cappella choirs, glee clubs, orchestras, bands and small ensembles from schools of Washington, Oregon, Idaho and California, demonstrating music results from the elementary to the college level. From time to time, various speakers gave short talks in behalf of school music. The broadcasts have been in charge of a committee composed of Frances Dickey, University of Washington, chairman of Northwest Conference programs, Dr. Wm. E. Knuth, San Francisco State College, chairman of Northern and Central California, Leslie P. Clausen, chairman of Southern California.

Schedule for remaining broadcasts of the 1935-6 series:

FOR MAY

May 16, KHJ, Los Angeles. University of Southern California A Cappella Choir, John Smallman, Conductor. Belmont High School (Los Angeles) Orchestra, Chester Perry, Director.

May 21, KFRC, San Francisco. Oakland All-City High School Symphony Orchestra, Herman Trutner, Director.

May 30, KVI, Tacoma. Program by Tacoma City Schools, Louis Wersen, Director of Music. Miss Ethel Henson, President of Northwest Music Educators Conference, Speaker.

FOR JUNE

June 6, KGB, San Diego. San Diego High School Orchestra, Nino Marcelli, Director. San Diego State College Women's Glee Club, Deborah Smith, Director.

June 13, KFRC, San Francisco. San Francisco Public Schools.

Southern Conference

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Farewell, New York!

DEAR Fellow Music Educators of the Southern Conference: If you attended the New York Conference I do not need to tell you a thing about it—you saw and heard for yourselves. And weren't you thrilled at the large attendance and the wonderful spirit of our Southern Conference Luncheon? We owe special thanks to Margaret Benson, chairman of the Luncheon Committee, to Dr. Barnes, our genial toastmaster, to Maynard Klein and the girls from Sophie Newcomb College who sang so beautifully for us, and to our 1937 host city for the very clever souvenirs that decorated our tables.

If you did not attend the New York Conference, I can't tell you a thing about it—it was too big and too overwhelming to do justice in our allotted space in this JOURNAL. There were inspiring programs, fine music, old friends to greet, new friends to meet, breakfast confabs, organization luncheons, ritzy formal dinners, lobby sings not in a lobby (but fine just the same), corner chats, a world of exhibits, crowds big and little, but always crowds—and all set among New York's canyons and cliffs—a constant temptation to us out-of-towners to go adventuring. I'm sorry for the folks who missed it all—there has never been a Conference like it, and I don't suppose there will ever be another.

Hail, Columbia!

YES, OUR CONFERENCE CITY for 1937 was announced—Columbia, South Carolina—and much satisfaction has been expressed over its selection. This meeting will take the Conference into a section of our very large territory which has never entertained a Conference session. These states will make a rich contribution to the meeting, and in turn, the Conference should, and I am sure will, give a fresh impetus to all activities concerned with music education throughout these same states—an impetus which will permeate the entire Conference territory.

We are very fortunate in having Columbia for our 1937 meeting. It has a fine reputation for its hospitality, its keen interest in fine music, and its progressive schools. Every facility for a diversified and interesting program is at our command. Begin saving your pennies right now—you will be surprised at what very reasonable expense you will be able to attend this Conference. I'll tell you all the details in the Fall.

WATCH GEORGIA! I advise you, watch Georgia and her music educators! They are going places and doing things! I

have recently returned from their State Meeting, and they have inaugurated stunning plans for the next year, including a State High School Music Competition Festival. Annie Grace O'Callaghan, of Atlanta, their State President, is a fine executive and a hard worker. Their plans will succeed, and I hope that each state not already having a State Music Competition Festival will begin studying the matter. I know of nothing else that will so effectively promote the spread and improvement of music in your schools.

And Now for a Vacation

The favorite question when meeting one's friends nowadays—"What are you going to do this summer?" I hope that part of your answer is "Take a trip." "Are you going somewhere or just travel-in'?" If you come through Greensboro, drop in for a chat. We'll talk over our problems and the Conference doings. If you go to cities where any of our exhibitors make headquarters, drop in and look over their new publications. They have some splendid things ready for you—I saw them in New York.

Whatever you do and wherever you go, I wish you a joyous and a profitable summer, which will prepare you for a richer and more fruitful service next year to our boys and girls of Dixie.

Don't forget our Columbia Conference the first week of March, 1937.

Yours, for a Singing South,
 GRACE VAN DYKE MORE, *President*.

North Carolina will have an all-state high school music assembly at University of North Carolina, Chapel Hill, June 11 to July 22. Earl A. Slocum is director in charge.

Louisville. Seven hundred pupils, grades five to eight, of the Jefferson County schools participated in the fifth annual Jefferson County Music Festival in connection with the State Congress of Parents and Teachers at the Memorial Auditorium on April 22. A portion of the concert was repeated for a network NBC broadcast on May 6. The personnel of the chorus represented all types of consolidated schools, from one room to fourteen rooms. Preparation of the students was done entirely by grade teachers with the assistance of the music supervisors, Helen McBride and Margaret Leist. Under the Jefferson County plan every child receives the same musical opportunities, regardless of the size of the school.

Davidson College Music School-Camp, Davidson, North Carolina, will be in session from June 23 to July 31, James Christian Pfohl is Director.

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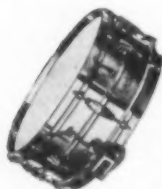
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The Thrills of the New York Meeting

GREAT was the anticipation but greater the realization in the National Conference program. The week started on Sunday afternoon with the Philharmonic Orchestra in Carnegie Hall—Arturo Toscanini conducting. The radio has brought this wonderful orchestra to all of us, but oh the privilege it is to see this great conductor and the orchestra as well as hear them. Sunday, like every day that followed, had several fine programs going on and one wished it were possible to be in more than one place at a time.

Monday morning at the Metropolitan Opera House the curtain rose and revealed an inspiring sight—the Joliet Township High School band in blue uniforms with gold braid. Their playing started the official sessions in a splendid way and all through the week one after another were heard many fine choruses and orchestras, brought from near and far—from New Orleans, Chicago, Cleveland, Rochester and other places.

All who were in Madison Square Garden on New York night will long remember the sight of 3,000 elementary and 1,200 high school students seated at one end of the vast auditorium with the large orchestra and band on the platform in front of them, and will marvel at the handling of the groups and the fine performance they gave.

Instrumental and vocal clinics were an outstanding part of the week's program. In addition to demonstrations and talks several important topics were considered in panel discussions.

On Tuesday the California-Western and the Northwest Conferences had a very enjoyable joint luncheon. The broadcasts sponsored by the two conferences were discussed. All were urged to write in to the radio chairmen, sectional presidents, or the stations so that the broadcasting company will know how large and interested an audience we have listening to these programs. Miss Ireland, president of the C. W. S. M. C., wrote a short article, "Music, a Hobby for Youth," which may be secured by any of you or by patrons of the school simply by writing for it. There are still several very fine programs to be presented.

No report of conference even though it be brief would be complete without some word of the Exhibitors Association. Early and late those in attendance at conference found time whenever possible to examine the extensive array of music materials. In addition to this display, which was larger than usual there was a very fine educational and historical exhibit of manuscripts by early and recent composers, of ancient musical in-

struments, and a demonstration of musical engraving and printing. The Exhibitors also started the social festivities of the week with a delightful cotillion on Monday evening following the New York night program.

All of the sessions of the New York biennial were a great inspiration and help, to the Northwest Conference members who were attending, in making the first plans for the

Northwest Music Educators Conference, Portland in 1937

CHARLES RICE, Superintendent of Schools, W. H. Boyer, Director of Music, the Chamber of Commerce and others again expressed a great interest in the conference and urged the acceptance of their invitation to meet in Portland, March 29, 30 and 31, 1937. We are all looking forward to a fine meeting there next spring. Portland has a great deal to offer and as we are a growing conference it should be the largest we have had up to the present time. Tentative plans were made in New York for speakers and directors for the various organizations and the first issue of the JOURNAL in the fall will bring some interesting announcements. Begin right now to plan on attending next spring.

ETHEL M. HENSON, *President*.

The Inland Empire Teachers' Association held its thirty-eighth annual meeting in Spokane, Washington, on April 7th, 8th, and 9th. The two sessions of the music section were of unusual interest. Subjects and speakers: "Horizons in Music Education," Berenice Barnard, University of Idaho, Moscow, Idaho; "Free Rhythms as a Foundation for Music Training," Hartley D. Snyder, Washington State Normal School, Ellensburg, Washington; "Possibilities of Music in the Rural Schools with Demonstrations," Mrs. Stella B. Collier, Rural School Music Supervisor, Walla Walla County; "The Changing Voice of the Boy," with demonstrations in voice testing, Miss Helen Hall, University of Washington, Seattle, Wash.; "The Function of Instrumental Music in the Public Schools," Herbert T. Norris, State College of Washington, Pullman, Washington.

Montana. A music conference for Northwest music educators will be held at the State University, Missoula, July 13 to 17. Round table discussions and clinics will be held four hours daily. Included among the guest conductors will be Marguerite V. Hood and Leon V. Metcalf. The state band, orchestra and chorus, to be organized June 22 for a four-week period, will be the features of the conference.—Stanley M. Teel, State Chairman.

Montana. The all-state high school band, chorus, and orchestra meet at the different sections of the Montana Education Association Conventions every fall and rotate from one convention to the other each year. Next fall the chorus will be in Billings, the band in Helena, and the orchestra in Kalispell. —Marguerite V. Hood, Music Supervisor.

Montana Band Festival. The band festival at Havre on May 9, like its predecessors, brought together bands from many towns in northern Montana. Each band, no matter how large or how small, comes prepared to give a little concert of its own and is assigned a certain time and place to give it. In this way bands are performing on four or five different street corners at the same time through most of the day. At the close of the day they have a mammoth street parade and a massed band concert. The festival is sponsored by the Havre Chamber of Commerce.

Seattle, Washington. Early next fall another band, orchestra and chorus clinic will be held at the University of Washington, under the general supervision of Walter C. Welke, Director of Instrumental Music at the university. The clinic will be extended to a full two-days' schedule, with a full resumé of the available contest material. The various musical organizations of the University will serve as "laboratory" groups for the clinic.

Western Music Camp. General Grant National Park, California, holds its sixth summer session June 21 to August 1, 1936—Major Earl Dillon, Camp Director, Box 235, Fresno, California.

Young Artists Contests. Preliminary contests will be held in the various states next spring, followed by fourteen district contests, and finals to be held during the Biennial Convention of the National Federation of Music Clubs in Louisville, Kentucky, May, 1937. \$1,000 awards each in piano, violin and voice, in addition to two \$500.00 awards for opera voice, are announced by Mrs. John A. Jardine, president of the Federation. For information regarding the Young Artists Contests and also the Student Musicians Contests, address Mrs. Ruth Haller Ottaway, Executive Chairman of Contests, at the Music Clubs Magazine, 320 Wait Avenue, Ithaca, New York.

National Song Festival. Mrs. William Arms Fisher, president of the American Choral and Festival Alliance, announced at a joint luncheon meeting of the Alliance and the Intercollegiate Musical Council, held during the M.E.N.C. convention in New York, that it was planned to hold a Singing Festival of Nations at New York City in May, 1937. The project has been endorsed by Secretary of State Cordell Hull, who has pledged the coöperation of the State Department in the transmission of invitations through diplomatic channels to the governments of other nations. These invitations are being extended to representative choirs, concert groups and university glee clubs of Austria, Belgium, Czechoslovakia, England, Finland, France, Germany, Italy, Lithuania, Norway, Poland, Scotland, Soviet Union, Spain, Sweden, Switzerland and Wales.

Phi Mu Alpha-Sinfonia. For Sinfonia a high light of the recent Music Educators National Conference in New York was the Alumni Reunion of the Fraternity, which included the formal initiation of Walter Damrosch and Harry Harkness Flagler. Over 150 members attended the banquet. Another special feature was the Sinfonia headquarters where the members could meet their old friends—and be sure to meet others who are now "old friends".—C. El. Lutton, Supreme Secretary-Treasurer.

May, Nineteen Thirty-six

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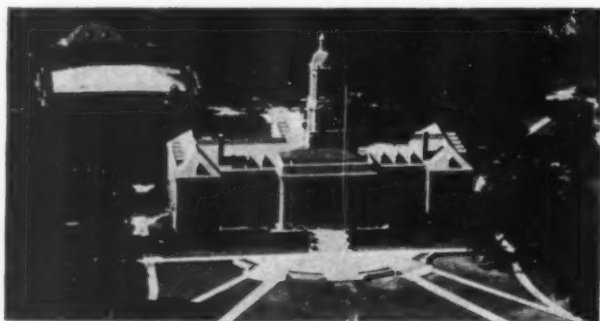
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Association and Club News

National School Orchestra Association

THE ANNUAL MEETING of the National School Orchestra Association was held in the Pennsylvania Hotel, New York City, on Wednesday, April 1st. The following officers were elected: President—Adam P. Lesinsky, Whiting, Indiana; 1st Vice-President—Ralph Rush, Cleveland Heights, Ohio; 2nd Vice-President—George C. Wilson, Emporia, Kansas; Secretary-Treasurer—Otto J. Kraushaar, Waupun, Wisconsin; Director—Alexander Harley, Park Ridge-Des Plaines, Illinois. T. Frank Coulter, Joplin, Missouri, and J. Leon Ruddick, Cleveland, Ohio, are the other two members of the board whose terms have not expired.

The following contest rules were made: (1) All orchestras winning a first rating in the state contest during the year there is no national contest, are eligible to the national contest held the following year. (2) All orchestras winning a first rating in the national contest are eligible to compete in the national contest without competition in the state until they either lose a first rating or miss a national contest. (3) All soloists and ensembles winning a first rating in the national contest are eligible to compete directly in the national contest without competing in the state until they either lose a national first rating or miss a national contest. (4) If one member of an ensemble is replaced this constitutes a new ensemble.

A discussion was held regarding the possibility of holding the national contests in several divisions in different parts of the United States. The executive committee of the National School Orchestra Association was instructed to meet with the executive committee of the National School Band Association to discuss this matter.

OTTO KRAUSHAAR, *Secretary*.

Department of Music, Delaware S. E. A.

▲ FROM APRIL 16 TO 29, inclusive, seven music festivals were held throughout the state: April 16—Laurel, April 17—Newark, April 20—Georgetown, April

21—Lord Baltimore, April 27—Smyrna, April 28—Harrington, April 29—Claymont. These festivals were under the direction of County Chairmen Mrs. Nelle B. Baker, William E. Miller and Pauline Minner, and their committees. The second edition of the Music Bulletin was distributed about May first. The next meeting of the Organization will be held in Dover, May 13, at seven-thirty P. M.—R. W. MACFADDIN, *President*.

New England Music Festival Association

▲ THE SPRINGFIELD FESTIVAL in March indicated a healthy growth in the interest of school music. At that time a new unit—the All New England High School Festival Band—made its first appearance under the direction of Paul Wiggin. The All New England Orchestra, directed by Francis Findlay, and the Chorus, directed by Walter H. Butterfield, maintained the standards previously set by these organizations. The entire program was broadcast over the Yankee Network. A large number of New England supervisors and bands were present during the rehearsals and final concert.

At the time this is written it is apparent that the New England Music Festival at Portland, Maine, May 22 and 23, will add another success to the season's activities. Features will be competitive and non-competitive auditions for bands, orchestras, choruses, ensembles and soloists (instrumental and vocal); a parade of bands; band drill maneuvers in the Stadium and a massed band program, conducted by Walter M. Smith. On Friday evening a concert will be presented at the City Hall auditorium. At noon on Saturday, May 23, a luncheon for all supervisors and directors will be held at the Lafayette Hotel.

The annual meeting of the Festival Association will be held at the Boston Art Club, Saturday, June 6, at noon. New officers will be elected and definite affiliation plans with the Music Educators National Conference will be presented. Other business will include selection of the 1937 festival sites, reports on activities, and plans for next year.

JOHN E. MERKER, *Executive Secretary*

Department of Music, New Jersey S. T. A.

▲ ONE OF THE most active seasons in the history of this organization is now drawing to a close. In addition to the various county festivals previously announced in the Journal, the First All-State Band and Orchestra Festival in Asbury Park, April 25, and the Second All-State Choral Festival at Trenton State Teachers College, May 16, made a full calendar for the final weeks of the school year.

New Jersey is proud of its contribution to the National Conference program in New York. Some five hundred students, their instructors, parents and friends made the trip in connection with the appearance of the All-State Chorus and Orchestra at Metropolitan Opera House on Friday, April 3. On Wednesday, April 1, nearly one hundred New Jersey members attended the Trenton State Teachers College dinner in the Florentine Room at Schraffts. Besides these events various supervisors and school groups from New Jersey had places on the program. The April Issue of the Official Bulletin devotes generous space to a number of inspiring "Echoes of the Conference" written by members of the Association. Said President Clifford Demarest in his message: "The Conference was an outstanding success and the part played by New Jersey is something for us to be proud of. May I personally thank all who were directly or indirectly concerned for the splendid cooperation and diligent work in carrying through the program."

Connecticut M. E. A.

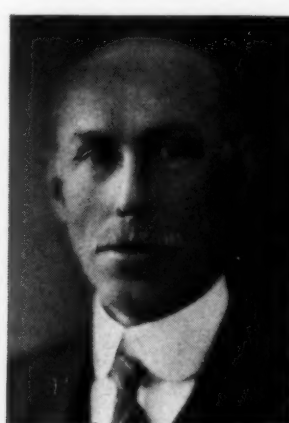
▲ ONE OF THE OUTSTANDING FEATURES of the Connecticut Music Educators Association's first convention, Saturday, April 18, at Connecticut State College, Storrs, was afforded by the all-state chorus and all-state orchestra with enrollments of 150 and 110, respectively. The conductors, Laura Bryant of Ithaca and Norval Church of Teachers College, Columbia University, bespoke their satisfaction with the uniformly well prepared and responsive students. In turn,



RICHARD W. MACFADDIN
President, Music Department,
Delaware S. E. A.



FRANCIS FINDLAY
President, New England
Music Festival Association



CLIFFORD DEMAREST
President, Music Department,
New Jersey S. T. A.



W. RAYMOND RANDALL
President, Connecticut Music
Educators Association

the students and the audience of 1500 people who heard the final concert voiced keen appreciation of the results achieved by the conductors. The program of the day included general sessions, various discussion and demonstration groups, a luncheon, a tea, a social hour, dinner and business meeting, in addition to the concert. Speakers were Ralph L. Baldwin, Mary C. Donovan, Floyd C. Evans, Herbert France, Doctor Jorgensen, William O'Shaughnessy, Lawrence Perry, W. Raymond Randall, Morgan R. St. John, Ruth Villafranca and Rufus Wheeler. Music for the morning session was furnished by the Nott Terrace High School Madrigal Singers of Schenectady, N. Y., under the direction of Rufus Wheeler. At the evening concert Bettie Miller, a senior from Stamford, was the soloist. Ralph L. Baldwin conducted the concluding number, *Prayer of Thanksgiving*, with chorus and orchestra.

At the business meeting it was enthusiastically voted to continue the conventions, but in the fall instead of the spring. It was also voted to hold a music festival in the city of Waterbury, under the chairmanship of Floyd Evans of that city.

Three hundred music teachers of Connecticut participated in the activities of this inspiring and practical day. To President W. Raymond Randall, his Co-officers and Board, and to Herbert France, Chairman of the Convention, the earnest thanks of Connecticut music educators are due. The success of this first convention will undoubtedly result in an even larger attendance at the second convention.

Louisiana M. E. A.

▲ THE Louisiana Music Education Association sponsored a State Band Contest and Festival in New Orleans, May 1 and 2. The Festival featured competitions in the classifications specified by the National School Band Association and in addition offered competitions in some other classifications set up to meet the needs in Louisiana schools. Thus a classification for high schools of less than 100 enrollment has been provided, and a classification has also been set up for all-parish (all-county) bands made up of the best players from a number of high schools.

Committee in charge of the Festival: Maynard Klein (Chairman), Mary Conway, M. P. Kelly, J. D. Fendlasson, Raymond Rose, George C. Stout, Charles A. Wagner and Leonard Denena, President of the Association, ex officio member.—CHARLES A. WAGNER, *Secretary*.

National School Vocal Association Organized

▲ WITH THE BROAD PURPOSE of stimulating and vitalizing the program of vocal music in education, the National School Vocal Association was launched during the recent meeting of the Music Educators National Conference at New York. This Association, according to resolutions adopted by the organizers, is parallel in character and purpose to the National School Orchestra Association and the National School Band Association, and its relationship with the Music Educators National Conference and cooperating organizations will be along the same lines now existing between these groups and the Band and Orchestra Associations. Through the medium of the M.E.N.C. Committee on Contests and Festivals, the Vocal Association will serve various state and regional organizations sponsoring solo, ensemble and choral singing activities such as contests and festivals, and will cooperate with all interested individuals and agencies concerned with vocal music in the schools and colleges.

The organization meeting was attended by representative members of the Music Educators National Conference, the American Academy of Teachers of Singing, Chicago Council of Teachers of Singing and the New York Singing Teachers Association. Coming as an outgrowth of the High School Solo Singing Contests, inaugurated several years ago by the American Academy, and later sponsored by a committee representing all the groups above named, the immediate objective of the Vocal Association will be concerned with the development of solo singing and solo singing competitions. Another objective will be to cooperate with the Music Educators National Conference Committee on Contests and Festivals in providing suitable lists of vocal music for festivals and contests. Other objectives and services, it is believed, will develop in normal and logical manner.

The Continuing Committee appointed in New York is as follows: For the organized singing teachers of America—Frederick H. Haywood, Percy Rector Stephens, Edgar Schofield, George Ferguson, George Van Yox, Wilfried Klamroth, Will Wilcox, Harper C. Maybee, Charles Dennis and Austin Williams. For the American Choral and Festival Alliance—Mrs. William Arms Fisher. For the Intercollegiate Musical Council—Marshall Bartholomew and Mrs. Harriet

Pickernell. For the M.E.N.C.—Mrs. Frances E. Clark, Hollis Dann, Joseph E. Maddy, Russell V. Morgan, T. P. Giddings, Carol M. Pitts, Osbourne McConathy, Mabelle Glenn, William Breach, Laura Bryant, Albert Spouse, Jacob Evanson, Walter H. Butterfield, Ernest Hesser, Richard Grant and Clifford V. Buttelman.

It was decided not to adopt a formal constitution until there shall have been enough experience so that the constitution will provide needed regulation and no more.

The coming year the Association will function under the direction of an Executive Committee of five: Walter H. Butterfield, Frederick H. Haywood, Richard Grant (Secretary-Treasurer), Mabelle Glenn (Executive Chairman) and Harper C. Maybee.

The new organization has been officially recognized by the Executive Committee of the Music Educators National Conference. The Music Educators JOURNAL automatically becomes the official magazine of the Association.

Further announcement of the program and plans for the new organization will be published in the First Fall Issue of the JOURNAL.

FREDERICK H. HAYWOOD, *Secretary*

Michigan M. E. A.

▲ THE ANNUAL MEETING of the Michigan Music Educators Association was held at University of Michigan, Ann Arbor, May 2, in conjunction with the Music Section of the Schoolmasters Club which met April 30, May 1 and 2. The Music Section provided interesting features, under the direction of Charles A. Sink, including, three clinics: Band—William D. Revelli, Ann Arbor, conductor; Orchestra—Guy Fraser Harrison, Rochester, N. Y., conductor; Choral—J. Harold Powers, Mount Pleasant, conductor. The Southeastern Festival Association and the Michigan Band and Orchestra Directors Association also participated in the clinics.

At the annual meeting of the M.M.E.A., held in connection with a luncheon which filled the main dining room of the Men's Union to capacity, the music program was furnished by Albion College A Cappella Choir, H. A. Van Deursen, director. Officers elected: President—



L. J. DENENA, JR.
President, Louisiana Music
Education Association



DAVID MATTERN
President, Michigan Music
Educators Association



CLARENCE J. BEST
President, Missouri School Band
and Orchestra Directors Association



FREDERIC FAY SWIFT
President, In-and-About Syracuse
Music Educators Club

David Mattern, Director of Public School Music, University of Michigan School of Music, Ann Arbor; Vice-President—William W. Norton, Flint Community Music Association; Secretary-Treasurer—James E. F. Chase, Director of Music, Jackson. The retiring officers, who have served the Association faithfully and effectively during its initial development: President—William W. Norton, Flint; Vice-President—Cleo G. Fox, Kalamazoo; Secretary-Treasurer—Homer W. Hazelton, Detroit.

Music educators throughout the National Conference are interested in the efforts of the M.M.E.A. in the development of a workable curriculum syllabus. From time to time reports will be published in the JOURNAL. David Mattern is general chairman of the Committee on Curriculum and Syllabi. Reports given by various chairmen at the recent meeting will presently be printed and sent to all Michigan music educators. These reports include: Orchestra, Paul Rainier; Band, Sam Trickey and Merwyn Mitchell; Small Instrumental Ensemble, Eugene Heeter; Choral, Haydn Morgan; Theory, Leon Metcalf; History and Literature, Franklin Weddle; Small Vocal Ensemble, Leoti Britton; Voice Class, Harry Seitz; Outside Credit, R. W. Nordling; Junior High, Clara Ellen Starr; Instrumental Class Lesson, E. J. Merrel; Vocal, Otto Brown; Rural and Grade School, Josephine Kackley.

The Michigan Education Association has now recognized the M.M.E.A. as a department of the Association, and all eight regional chairmen of the M.E.A. are now regional chairmen of the M.M.E.A. With its affiliation as a state unit in the Music Educators National Conference and North Central Conference, this gives Michigan the strongest possible organization. In May all regional chairmen, sub-chairmen and state officers are being called for a meeting to make plans for next year's program.—DONALD CARPP, Assistant Publicity Chairman.

Kentucky State Choral Association

▲ THE EXECUTIVE COMMITTEE of the newly formed State Choral Association, of which Paul Mathews of Lexington is president, met in Louisville on May 9, the time of the Kentucky Music Teachers Association meeting, to discuss plans for the coming year's program. This group will cooperate with the Kentucky Band and Orchestra Directors Association and with the Music Teachers Association and other organizations. Further announcement will be published in the next issue of the JOURNAL. In the mean-

time, information may be secured by addressing Paul Mathews, 660 S. Lime-stone St., Lexington.—LYNN THAYER, State Chairman.

Missouri School Band and Orchestra Directors' Association

▲ THE SECOND MISSOURI CLINIC will be held next fall. Invitations have been received from St. Louis and Kansas City and the tentative date is the week-end of December 5. The Choral Directors Association plan to hold their clinic in conjunction with the instrumental clinic. Negotiations are under way with several prominent men in the field of school music to conduct the clinics. Announcement of details regarding the program and place will be published in the First Fall Issue of the JOURNAL.—CLARENCE J. BEST, President.

Kentucky Band and Orchestra Directors Association

▲ AT ITS FEBRUARY MEETING, the Association voted unanimously for cooperative affiliation with the Music Educators National Conference. The discussion was led by E. J. Wotowa, University of Louisville. Committees appointed for new projects were: Student Composition—A. F. Marzian, chairman; Student Activities—David Welsh, chairman; Coördinator, Vocal and Instrumental Affairs—James E. Van Peursem, chairman. Plans were launched for an organization to coördinate the activities of all agencies interested in the welfare of music in the state. Under the plan, all organized units, now functioning separately, would send four representatives to a central body. A vice-president would head each division, and all problems affecting his division would be placed before the body. The duty of this council or bureau would be to promote unity and thought throughout the entire state, and to look after the interests of all forms of music in which its membership is interested.

At its regular spring meeting in Louisville, April 17, the Association added several activities to its already heavy program. Principal among the additions was revival of the broadcasting of instrumental music lessons over Station WHAS, through its extension studio at the University of Kentucky. Other important actions: Provision was made for two separate band and orchestra clinics, to be held in teachers colleges or universities, using the band and orchestra of each institution for clinical pur-

poses. The state was laid out in four districts. Chairmen of these districts are E. D. Hutton, Cumberland Valley; Kenneth Wells, Western; Paul Mathews, Central; and Fred Ernst, Jefferson County.

In coöperation with James E. Van Peursem, coördinator of vocal and instrumental affairs, the Association lent its support to the forming of the state vocal directors' organization. Joint committees were appointed to urge the appointment of a state supervisor of music. John Lewis, Jr., University of Kentucky, is chairman of the committees.

Affiliation with the Kentucky Educational Association was decided upon by the Association. At the 1937 session of K.E.A. the directors expect to conduct a clinic for the benefit of school principals, superintendents and supervisors. The clinic will be brought to a climax with a band and orchestra concert to which the entire membership of the K.E.A. will be invited.

Important committees appointed: Professional Ethics and Grievances—Louis Friedman, chairman; Student Activities—Mrs. C. G. Steen, chairman; Band Tax Law—E. D. Hutton, chairman; Instrumental Affairs—John Lewis, Jr., chairman.

In the final report of the president the members of the Association were urged to dedicate themselves individually to the raising of standards of music and musicians in the state of Kentucky.

All officers were re-elected for the coming year: President—C. E. Norman, Anchorage; Vice-President—James B. McKenna, Fort Thomas; Treasurer—L. P. Brown, Central City; Secretary—J. H. Dameron, Maysville.—C. E. NORMAN, President.

Northern Idaho M. E. A.

▲ THE Northern Idaho Music Educators Association comes to the end of its first year, with satisfaction in the past and enthusiasm for the future.

On March 14, this association held a joint meeting with the Eastern Washington Association at Pullman, Wash., upon the invitation of that organization. The center of discussion was the recent JOURNAL article, "The Changing Status of the Music Supervisor," by A. N. Jones of the University of Idaho. Music was furnished by Mrs. A. N. Jones and the Faculty String Quartet of the University of Idaho.

The April meeting was held in Spokane, Wash., April 9, during the Inland Empire Education Association meeting.



R. LEE OSBURN
President, In-and-Around Chicago Music
Educators Club



CHESTER R. DUNCAN
President, Washington State H. S.
Music Directors Association



KENNETH M. WELLS
President, Western Kentucky Music
Teachers Association



ARCHIE JONES
Chairman, Northern Idaho Music
Educators Association

North Idaho State contest problems occupied the discussion for the evening. The idea of an annual Inland Empire Music festival on a large scale, to take the place of the smaller state festivals, was considered. Enthusiasm was expressed by those in attendance, with the recommendation that indorsement follow at the next meeting.

The last meeting of the year, held at Moscow, Idaho, May 2, at the time of the North Idaho music contest, convenes just about the time this issue of the JOURNAL goes to press, so no report can be included.

West Virginia M. E. A.

▲ THE WEST VIRGINIA Music Educators will sponsor the state chorus and orchestra which will appear on the program of the State Education Association meeting in Huntington next November. Guest conductors will be Max Krone and Joseph Maddy. The business meeting and luncheon of the Association will be held at this time. Previously a meeting was held in Parkersburg, February 29. President Oliver Edwards of Wheeling presided. Marie Boette, Parkersburg, was elected treasurer.—VIRGINIA BRAND, *Secretary*.

New Mexico M. E. A.

▲ ON APRIL 9 at Roswell steps were taken leading to the organization of a State Music Educators Association which will be affiliated with the Music Educators National Conference and the Southwestern Conference. William Kunkel of the University of New Mexico, Albuquerque, was named president. An executive committee is to be appointed to function until the organization procedure is completed and a formal election held. The Association plans to hold a clinic next fall in connection with the convention of the State Teachers Association. National President Joseph E. Maddy was guest and speaker at the organization meeting.

Ohio M. E. A.

▲ THE Ohio Music Education Association was invited to cooperate in the National School Band Contest at Cleveland, May 14-26. Besides the many entries from Ohio in the band, solo and ensemble contests, bands from the state not eligible for the contest will join with greater Cleveland bands in Division III of the great pageant of bands which will climax the three-day festival. This feature, in the stadium, will draw thousands of students and friends of music from Ohio as well as other states.

O. M. E. A. officers and members have joined the Cleveland forces in extending a warm welcome to the visiting bands, their directors, sponsors and friends, and to the officers and members of the National School Band and Orchestra Associations. We are delighted to have this major school music event in our state, and are particularly grateful that opportunity is afforded by the committee whereby so many of our students and directors may take part in the program, and attend the various events.

Annual meeting of the Association was held at Oberlin May 9. [See page 58 for a brief report.]

President Russell Smith announces that Faye Rees formerly of North High School, Columbus, Ohio, and now teaching in Wooster College and Public Schools, is the new Chairman of Vocal

Affairs Committee, which will prepare the choral music lists for Ohio contests and festivals for next year.—A. L. W.

Westmoreland M. E. A.

▲ THE Westmoreland Music Educators Association, organized November 21, 1935, has had a very successful initial season under the capable leadership of Lillian Stickle, and the public has been made more conscious of music's place in the schools of Westmoreland County. Weekly broadcasts have included many schools of the county in varied musical programs. The morning session of the County Teachers Institute was entirely a musical program arranged by the Association. The final activity of the year was a Spring Festival including all rural and borough schools.—ALBERTA WILLIAMS, *Secretary*.

Associated Glee Clubs of America

THE CONCERT given on Wednesday evening, April 1, by the Associated Glee Clubs of America, in honor of the Music Educators National Conference, was a notable event in many ways. First of all, we were impressed by the rich, sonorous tone and the remarkable unity in this great body of eighteen hundred singers. We were impressed also with the thought that these business men and men of affairs find in chorus singing a pleasure which has welded them together in their splendid organization.

For the music educators in the audience there was another important lesson. These same men are actively undertaking the organizing of Junior Glee Clubs throughout the country. This movement was initiated by Kiwanis International, and has been endorsed by the Music Educators National Conference. Already a number of Junior Clubs have been formed. They are made up of recent graduates of high schools who have shown an interest in singing. Four of these Junior Clubs were in the audience on April 1st—from Newark, Brooklyn, Manhattan, and Flushing. Three of them, Newark, Brooklyn, and Flushing, are financed by Kiwanis, which provides salaries for conductors and accompanists. Officials from these three Kiwanis Clubs were present at the concert. The schools cooperate by providing rehearsal rooms and pianos, and by listing names of boys who are eligible for club membership.

Senior Glee Clubs are the musical sponsors for many such Junior Clubs. Already two Junior Clubs have sung

groups of songs on Senior programs. It is interesting to note that in the spring of 1935 the Newark Junior Club sang as guests of the Seniors, and in 1936 the Seniors assisted by singing a group of songs at the concert of the Junior Club. It appears that the Newark Junior Club may soon become self-supporting, thus opening the way for the local Kiwanis to promote other local Junior Clubs.

The project of organizing Junior Clubs has received strong impetus in many parts of the country and it seems most desirable that supervisors of music and high school music teachers should participate actively in this development. Supervisors will find their local Kiwanis Club interested and ready to do what has already been done in and about New York and elsewhere. Wherever there is an Associated Male Glee Club, the supervisor may also look for cooperation.

If throughout the country graduates of high schools could thus be brought together to form male choruses it would give tremendous impetus to the development of music. This is one of the best ways to solve the problem of carrying over into adult life the music instruction given in the schools.

Supervisors, give your local Kiwanis Club a chance to help you put your music program over in your community. Also write to Clayton W. Old, 1 Parade Place, Brooklyn, N. Y., for full details.

—OSBOURNE MCCONATHY, *Chairman*,
M. E. N. C. Committee on
Contacts and Relations.



RUSSELL B. SMITH
President, Ohio Music Education
Association



JESSE L. SCOTT
President, In-and-About Philadelphia
Music Educators Club



FRANKLIN C. KREIDER
President, In-and-About St. Louis
School Music Club



PEARL HARPER
President, In-and-About Tulsa
School Music Educators Club

ABOUT THE "IN-AND-ABOUT" CLUBS

Boston

▲ THE In-and-About Boston Music Educators Club held its luncheon meeting on Saturday, April 25, at the University Club, Boston. School superintendents and principals were guests at this meeting and an outstanding program was presented. Helen S. Leavitt, faculty member of Boston University and Miss Wheelock's School delighted the audience with "A Melody Cruise". The contrasts between the folk tunes of the north and the south, between the Far East and the West, were vividly portrayed, with interpolated explanations. On this "Melody Cruise" the members and guests traveled far, from China to Arabia, from Mexico to Russia and stopped enroute to visit different villages and communities.

Clifton Furness of the New England Conservatory of Music faculty gave a splendid address on "Literature in Music". Vocal solos were rendered by Eleanor Steber, accompanied by Zoe Duncan. The Boston University Quartet, Marie Timmons, soprano; Eleanor Hood, contralto; Donald Reed, tenor; and Edward Cole, bass; and the Chorus, accompanied by Herbert Wilkins, presented a short program under the direction of Stephen Townsend. —MARGUERITE C. BURNS, Secretary.

Chicago

▲ THE FOURTH ANNUAL In-and-About Chicago Public School Music Festival, sponsored by the In-and-About Chicago Music Educators Club, was held at Orchestra Hall, Saturday, April 25. The program for the afternoon concert was given by the Elementary School Chorus, Mary M. Farrell, Conductor, and the High School Festival Band, Capt. Gardner P. Huff, Conductor. In the evening the High School Festival Orchestra, Henry P. Sopkin, Conductor, opened the program. Part two was given by the Festival Chorus, which appeared in three sections: Girls' Chorus, Pauline M. Shearer, Conductor; Boys' Chorus, James Baar, Conductor; Mixed Chorus, Sadie Rafferty, Conductor. Orchestra accompaniment for the latter was furnished by the Marshall High School Orchestra, Merle Isaac, Director.

The final meeting of the season will be held May 23, marking the completion of

a successful year under the leadership of President R. Lee Osburn and his capable corps of officers and committees. The Club had a large representation at the national meeting in New York.

Burlington

▲ THE IN-AND-ABOUT BURLINGTON (Vermont) Music Educators Club, proclaimed the youngest but very nearly a twin to the In-and-About National Capital Music Club of Washington, D. C., was organized November 16, 1935. In the three meetings thus far held there has been opportunity to develop and support the objectives of the Club in behalf of professional contacts, research and advancement of the interest of music in education and in the communities.

The annual meeting on May 2 coincided with the Vermont State Festival and drew a record attendance. Reports were heard from members who attended the National Conference at New York. At the meeting of the In-and-About Clubs of the United States at the National Conference, Vermont had one of the largest representations.

The fall activities of the Club will commence in October. Further announcement will be made in the next issue of the JOURNAL —ELEANOR B. DOUGHTY, President.

Grand Rapids

▲ THE IN-AND-ABOUT GRAND RAPIDS Music Educators Club met at Muskegon, Michigan, on May 9 in the House on the Hill, in connection with the annual West Shore Music Festival held in Muskegon and adjoining towns each May. The Associated Glee Clubs of Michigan gave a concert in the evening, which the members attended. An objective of the club meetings is that they are to be held in connection with some music event being given either in Grand Rapids or Muskegon.

Cincinnati

▲ THE CONCLUDING MEETING of the In-and-About Cincinnati Music Educators Club is announced for May 16 at Miami University, Oxford. The Fourth Annual Music Conference, sponsored by the Club and the Teachers College, University of Cincinnati, on March 21 carried out the program as announced in

the last issue of the JOURNAL. This conference, like its predecessors, drew a large attendance. A contributing feature to the general interest in the Club and the success of its activities has been the bulletin, *Music Education*, issued from the Office of the Superintendent by the Department of Music Education. This periodical not only devotes space to local activities but helps maintain contact with all important activities and developments in the school music field.

Detroit

▲ DR. HOLLIS DANN was the guest speaker at the luncheon meeting of the In-and-About Detroit Music Educators Club on Saturday, May 9 in Hotel Statler. The musical program consisted of selections by the Senior Girls Glee Club of Southeastern High School, Hulda Martin, Director; and the Cooley High School Male Quartet. A group of players from the All City High School Orchestra provided the luncheon music. —GERTRUDE FLEMING, President.

[The Detroit club is now a full-fledged "affiliate" of the National Conference, pursuant to recent unanimous vote of the club. More than eighty members attended the National Convention in New York.—Editors.]

New York

▲ THE In-and-About New York Club was delighted and enlightened when the reports of the various clubs were read at the luncheon of "I-and-A" clubs and affiliated music educators organizations, held as a feature of the National Conference program in New York on Monday, March 30. We are very happy to be associated with such a vigorous and devoted group, and our faith in the value of the entire "In-and-About" movement is strengthened many times.

We are glad that the song by Edwin Markham and Geoffrey O'Hara, which our club was instrumental in placing at the disposal of the combined organizations, met with such a favorable response. We hope that it will be widely used and that its message, "Sing a While Longer," will result in a great gain in the number of songs sung at our meetings and the effect of these songs in strengthening our morale.

The many friends who wish to have copies of the song in its complete edition will be glad to learn that arrangements have been made to have it published by the Carl Fischer Company, Cooper Square, New York City, from whom copies may be ordered. Moreover, all



M. F. RICHARDS
President, In-and-About
Grand Rapids Music Educators Club



KEITH C. BROWN
President, In-and-About Boston
Music Educators Club



O. E. ROBINSON
President, Chicago High School
Music Teachers Club



EDWIN N. C. BARNES
President, National Capital In-and-About
Music Club

will be delighted to learn that Mr. Geoffrey O'Hara was so thrilled by the spirit of our meeting and a succeeding luncheon of the National Music Camp on Wednesday, April 1, that he volunteered to donate all of his share of the proceeds in this song to the National Music Camp. The money is to be used to form a scholarship fund for the benefit of students who are unable to pay even the modest fee which is required for membership in the Camp at Interlochen, Michigan. So, all of you may know that when you purchase a copy of this rousing song, you are helping some boy or girl to have the opportunity for study at that great summer institution.

The New York In-and-About Club sends best wishes to the members of all other clubs, present and future, and sincerely hopes we may again have the opportunity of entertaining you in this city. —PETER W. DYKEMA, *President*.

Indianapolis

▲ THE REMAINING activity on the year's program for the Indianapolis In-And-About Club is the Male Chorus Festival, to be held at the Roberts Park Church, Indianapolis, the evening of May 20. Harold Winslow of Indianapolis is chairman of the festival committee. Other members are Ralph Wright, Caroline Townsend, Don Rogers, and Leon Beery.

The next regular meeting of the club will be at Shortridge High School at the time of the State Teachers Association meeting in October. At that time the new Executive Board will be in charge: Leon Beery, *President*; Paul Hamilton, *Vice-President*; Mrs. Elizabeth Cochrane, *Treasurer*; Russell Paxton, Ralph Wright, and Claude Palmer, *directors*. —CLAUDE E. PALMER, *President*.

Minneapolis and St. Paul

▲ THE APRIL luncheon meeting of the In-And-About the Twin Cities Music Educators Club was devoted to reports of the recent conference in New York. The fifty members in attendance joined in the singing of the conference song, dedicated to the M. E. N. C. by its composer, Geoffrey O'Hara. A five-minute resumé of some particular feature of the conference was given by each of the ten members who went to New York.

It has become a custom for the May meeting to immediately follow the Minnesota Public School Music Contest, which makes it possible to secure for addresses prominent members of the profession from other cities and states, who have been called to the Twin Cities to act as

judges of the contest. This year, Mrs. Carol M. Pitts, of Omaha, Nebraska, *President* of the North Central Conference, will preside.

The October program will be given to a demonstration by a choir from West High School in Minneapolis, conducted by Peter Tkach.

The biennial meeting of the North Central Conference will be held in the Twin Cities next spring, and plans for its entertainment are already under way. —BESSIE E. KUBACH, *Publicity Chairman*.

Ohio Central

▲ ON APRIL 18 the Central Ohio Music Educators Club (the name "Educators" in place of "Supervisors" was adopted at this meeting) met at Ohio Wesleyan University in Delaware for an all-day session. Doctor Hesser, Director of Music in the Cincinnati Schools, was the chief speaker. Henrietta Keizer of Capital University and Prof. Paul E. Stevens of Ohio Wesleyan University presented topics. Paul E. Stevens was in charge of local arrangements; Fred C. Mayer, Jr., acted as chairman. Officers of the club are as follows: *President*—Fred C. Mayer, Jr.; *Vice-President*—L. L. Shackson; *Secretary*—Nelle M. Mills; *Treasurer*—J. W. Denny. A motion was made to invite all school superintendents to future meetings, as well as interested elementary teachers.

St. Louis

▲ THE 1935-1936 SEASON has been unusually successful for the In-and-About St. Louis School Music Club. The demonstrations furnished by various schools have been particularly interesting and well attended. At the meeting on April 18 a demonstration of sixth grade music from the Woodward School was provided and also a program by the glee club. Reports of the members who attended the National Conference added interest to the meeting and strengthened the enthusiasm and support for the invitation of the National Conference to meet in St. Louis in 1938. The invitation was presented in person by Superintendent Henry J. Gerling, James J. Fitzgerald, *President* of the Board of Education, and Philip J. Hickey, *Secretary-Treasurer* of the Board, who attended the Convention accompanied by Eugene Hahnel, *Director of Music*, and a large party of members from St. Louis and vicinity. —JESSIE MANGRUM, *Secretary*.

Pittsburgh

▲ THE In-and-About Pittsburgh Music Educators Club held its quarterly luncheon-meeting at the College Inn on the Carnegie Institute of Technology campus on Saturday, March 7, 1936. The guest speaker, Rev. F. Orr Johnson who spent most of his early life with his missionary father in India, spoke on the "rags" and the folk songs of India.

The next and last meeting of the Club will be held some time in May when officers for the next season will be elected. After the business meeting, the Drama Department of the Carnegie Institute of Technology will stage a special performance for Club members and their friends. —OSCAR W. DEMMLER, *President*.

Eastern Washington

▲ ON NOVEMBER 30, 1935 a group of forty music educators from the grade schools, high schools, normal schools and colleges in eastern Washington met at the Dessert Hotel in Spokane for a luncheon. After an interesting discussion of the work of other music educators clubs, it was decided that such an organization was needed in this section. The name Eastern Washington Music Educators Club was decided upon and officers were elected for one year: *President*—Mrs. Blanche Hill Swenson, West Valley High School; *Vice-President*—Herbert T. Norris, State College of Washington; *Secretary-Treasurer*—Reh Gardner, Public Schools, Cheney; *Corresponding Secretary*—Dorothy R. Bussard, Chewelah.

At the January meeting a constitution, patterned after that of the M.E.N.C., was presented by Herbert T. Norris and adopted by the group.

The last meeting of the group was held in Pullman on the Washington State College Campus, in connection with the Idaho Music Educators Club—DOROTHY R. BUSSARD, *Corresponding Secretary*.

Music Teachers National Association

▲ THE ANNUAL MEETING of the 60th year of the M.T.N.A. will be held at the Palmer House in Chicago, December 28, 29 and 30. Earl V. Moore, *president* of the Association, announces that the convention will convene simultaneously with the meetings of the National Association of Schools of Music, and the biennial meeting of Phi Mu Alpha-Sinfonia. Chairman of the convention Committee is Rudolph Ganz, *vice-president* of the M.T.N.A.



NATHAN D. ROSENBLUTH
*President, In-and-About Flint (Mich.)
Music Educators Club*



ELEANOR B. DOUGHTY
*President, In-and-About Burlington (Vt.)
Music Educators Club*



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BOOK AND MUSIC REVIEWS

Conducted by WILL EARTHART, Director of Music, Pittsburgh, Pa.

THE WORLD OF MUSIC

THE EDITORS of the World of Music Series [Ginn and Co.] are Mabelle Glenn, Helen S. Leavitt, Victor L. F. Rebmann and Earl Baker. The art editor is Mr. C. Valentine Kirby, State Director of Art Education, Pennsylvania. The books of the new series are named, Listen and Sing; Tuning Up; Rhythms and Rimes; Songs of Many Lands; Blending Voices; Tunes and Harmonies; and are designed for the first six grades in the order listed.

In passing judgment on the worth of the new series, two fundamental considerations must be kept constantly in mind. (1) Have the editors accomplished their self-assigned tasks and (2) are these self-assigned tasks of such impeccability that the finest values of music education are achieved? In the limited space allotted me it will be possible to do neither consideration justice, nevertheless, I hope to evaluate both.

Listen and Sing is a very attractive text for the first grade. It contains 120 songs; 62 folk songs and 58 selected composed songs. The text is designed for the teacher rather than the child, being primarily a rote song collection. The individual songs comprising the text are rhythmically and melodically attractive. Devoid of "plateau" pedagogy and unimpaired by technical dilution, the songs have a natural musical charm that will endear them to the hearts of children.

Tuning Up, designed for second or third grade use, contains 154 folk songs and 50 selected composed songs. There are 48 rote songs, each indicated by the word "Rote." Ninety-six songs are for reading music. They are in the nine common keys, with scale passages and skips of the common chords, in major and minor modes and in 2/4, 3/4 and 4/4 measures in easy rhythms of the quarter note and its multiples. In problem organization it is based upon the "plateau" pedagogy. The rote songs are melodically and rhythmically unimpaired by technical considerations. But the 150 reading songs, because they are confined by a technical intention, are obviously inferior to the rote songs. The fact that they are folk songs does not make the quarter note parade more pleasing to the ear. When one of the basic elements of music, rhythm, is placed in a straight jacket, melodic interest is sacrificed. Is not melody rhythmicized tone? How can melody achieve beauty with rhythmic strangulation? Obviously such a handicap is too great for any song—folk or art—to overcome.

Rhythms and Rimes, designed for third or fourth grade use, consists of 153 songs; 105 folk songs and 48 composed songs. We find 40 rote songs in the text, each indicated by the word "rote." The new reading problem is the equally divided beat. The rote songs of Rhythms and Rimes are very attractive, and the reading songs are much better than those found in the preceding text, the obvious reason being the richer rhythmic content of the book. As a minor point, the editors appear to have a strong predilection for the staccato and tenuto, and employ these signs on the slightest provocation.

Songs of Many Lands for the fourth or fifth grade contains 186 songs; 128 folk songs and 58 composed songs. Thirty-seven songs are to be sung by rote and are so indicated. The remain-

ing 149 songs are to be read. On the technical side they present easy chromatics, two-part singing and a review of problems contained in the earlier books. Fortunately, the new problems are not over-stressed. There are only approximately 20 two-part songs and not too many songs with artificially inspired chromatics.

Blending Voices designed for the fifth grade contains 182 songs; 126 folk songs and 56 composed songs. Twenty-two songs are to be taught by rote. The remaining 160 songs provide material for the review of technical problems presented in earlier grades, and introduce the 6/8 measure, dotted eighth and sixteenth notes. Two-part singing is continued.

Tunes and Harmonies is the sixth grade text, consisting of 171 songs; 111 folk songs and 60 selected songs. The outline which accompanies the series lists 16 rote songs but the word "rote" does not appear above a single song. Nevertheless, there are 40 unison songs in the book. The compound measure, two- and three-part songs and chromatics are the chief problems of the 155 music reading songs.

In summarizing the values incorporated in the series, we find splendid rote material in diminishing amounts as we go up in the grades, unimpaired by technical considerations. We find the old "plateau" pedagogy that is, to the mind of your reviewer, fundamentally false. We find carefully correlated art and music interests. We find the welcome tendency of defection from the old technical standards; and this is a source of great satisfaction to your reviewer, who believes that we have suffered from these vocational objectives to an extent only few of our leaders realize. Intensive technical training is not the function of public school music, and wherever it is attempted with devastating thoroughness it defeats itself. Have the editors accomplished their self-assigned tasks? With but little qualification, my answer is, "YES." Are these self-assigned values of such unimpeachability that the course will make its proper contribution to the life of the child? Although with reservations and qualifications now, my answer must still be (but less vigorously), "yes."—Jacob Kwalwasser.

Robin Hood and Allin A Dale. By Peter W. Dykema [Carl Fischer, Inc., Vocal Score 60c]. The work is dedicated to the Young People's Chorus of the University of Michigan May Festival. Its sub-title reads: "A Ballad for Soprano and Alto Chorus with Orchestra or Piano." It is particularly acceptable for treble voices in public schools, notably, perhaps, for those in junior high schools. So placed, it forms a most desirable addition to the small number of cantatas of major proportions that are now available for serious school music programs.

The text, which tells the tale known and loved for generations, is an old English ballad "first found in 'broad-side' copies of the latter half of the seventeenth century." Its original form has been retained here in all its quaint ruggedness. To set it to music that would at once be adequate to the text, practical for young people, and satisfying to musicians, was not an easy task, but Professor Dykema has fulfilled it admirably. There is great charm of melody, a sure feeling for the vocal line,

and, more subtly, an unerring recognition, both in general style and in the type of dynamic and artistic effects sought, of the minds and hearts, as well as the tonal capacities of the voices of young people. In short, organically and psychologically, the composition fits the medium of expression for which it was intended; and this is a high merit. Indeed, it may be questioned whether the words fit the medium as well as does the music, and if a slight limitation did not consequently rest upon the composer.

But the music, if not so rugged and mature as the words, is attractive and engaging. Its climactic effect is, moreover, great because of its admirable structure. Several themes are used recurrently, usually in the suggestive liet-motif manner, and by this and other means the work gathers impressive cumulative power. Professor Dykema's compositional materials—harmonies, cadences, themes—do not sound highly novel or characteristic in color in these days of modern composition, but on the other hand his resources are not meager, and a sincerity, fluency, and charm that modern compositions often lack are unfailing attributes. What appears, from the indications in the vocal score, to be a very colorful and effective orchestration will, moreover, undoubtedly add greatly to the strength and impressiveness of the whole.—Will Earhart.

Basic Songs for Male Voices. William C. Bridgman, M. A. [The American Book Company]. As a teacher of music for years in the High School of Commerce, New York City, Mr. Bridgman has learned the voices and the musical tastes and capabilities of boys and young men, and every page of his generous volume gives evidence of this as well as striking proof of his musicianship. In the voice-ranges required, in the selection of songs, and in excellent original arrangements that make old songs have new interest and grace, his fitness is manifest. The repertory is not "high-brow" but I doubt whether anyone would care to change it. The Bulldog and the Bullfrog, along with other college songs, is included, but the arrangement, by a simple touch here and there, manages to suggest that even that song should be made to sound like music when it is sung—and if this fundamental musicalness of Mr. Bridgman can thus evangelize Bulldog, we need not worry about the rest. Folk songs, sailors' chanteys, a goodly number of hymns, American patriotic songs, songs for Christmas, songs by Stephen Foster, negro spirituals, and extracts from Schubert, Beethoven, Mendelssohn, Saint-Saens, and others of the greater prophets, make up the collection. But whatever they are, they are musically baptized before taking their places in the assembly.

The book is very large. The edition for voices alone has 320 pages and the book with accompaniments has 496 pages. There is, nevertheless, no padding with paste-pot and shears materials; all is solid material. The printing is excellent. The melody always appears in larger notes than the accompanying parts, making for ease in first readings, and no page is crowded. An informative Foreword by Edwin J. Stringham is complimentary, but says nothing more commendatory than is deserved.—Will Earhart.

On Looking Backward

Looking back on the Conference, rich in pleasant memories, we are thinking how best to meet the needs of music educators as revealed in the many varied and fruitful sessions. It will not be possible, here, to indicate all of the Carl Fischer educational materials. The most we can do is to suggest some points for further inquiry.

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Descriptive Bibliography of Prognostic and Achievement Tests in Music. By Marion Flagg, Cecile White Flemming, and Rhoda Johnson [Bureau of Publications, Teachers College, Columbia University]. Such a definitive list as this is of major interest. Besides naming fifty-five tests—and it is doubtful whether any more exist—the publication gives, in connection with each, a description of the purpose of the test, the age-range or grade-range to which it applies, the name and address of the publisher, the cost, and the material and equipment needed by pupils and teachers. A few words of descriptive comment are often added. The compilers are thoroughly equipped for their task. Miss Flagg is Director of Music, and Miss Flemming is Director of Individual Development and Guidance, in Horace Mann School, Teachers College, and Miss Johnson is in the Department of Music, Gaston Junior High School, West Orange, N. J. Their comments reveal that they have not only compiled a bibliography of tests but have made themselves thoroughly familiar with the nature and value of each test. Every supervisor of music will find their "Bibliography" an indispensable part of his working equipment.—Will Earhart.

M.T.N.A. Book of Proceedings for 1935. The thirtieth volume in this valuable series of books is concerned largely with the proceedings of the convention of the Music Teachers National Association, held at Philadelphia, December 27-31, 1935. Like its predecessors, this book is full of solid meat and can safely be purchased without examination by any person interested in the field of music pedagogy and philosophy. Part I contains approximately thirty papers and addresses on a wide range of subjects. Part II is devoted to reports of standing committees. Part III contains official records and organization matters. The book has been in the hands of this reviewer only long enough to convince him that it deserves much more careful and extensive study and comment than are allowed by limited space and scant hours before the Journal goes to press. Therefore, it is hoped opportunity will be provided for a more extended discussion in a later issue.

It should be noted that this year's volume offers exceptionally important material in the eight committee reports comprising Part II. In these reports the owner of this book is afforded a composite of information and authoritative opinion which could not be available except through the research and study of representative committee groups. Included in this section are reports of the Advisory Council (a survey of state associations), Committee on Colleges and Universities, Committee on Community Music, Committee on History of Music and Libraries, Committee on Organ and Choral Music, Committee on Tests and Measurements in Music, Committee on School Music, Affiliated Committee for Music in Education.

The book is a highly commendable example of good editing and printing. To Editor Karl W. Gehrkens and to the M.T.N.A. are due sincere compliments.

C. V. B.

The Hollis Dann Song Series. Book IV. Hollis Dann [American Book Company]. This latest book (316 pages) of the Hollis Dann Song Series is intended for use in the senior high school, and the text provides a wealth of song material for the mixed chorus, men's chorus and women's chorus, with accompaniment and a cappella. The quality of the music, as well as that of the text, has been given extraordinary care, and great discrimination has been used in the making of this book. A long list of the old masters as well as the more

modern composers has been drawn upon and includes such names as Adam, Bach, Bantock, Barnby, Becker, Beethoven, Bennett, Bishop, Bohm, Brahms, Chaminade, Frederick Clay, Walter Damrosch, Katherine K. Davis, Dvorak, Dykes, Stephen C. Foster, Franz, Gevaert, Godard, Gounod, Percy Grainger, Handel, Haydn, Hullah, Jensen, Arthur Edward Johnstone, Jungst, Henry Lawes, Lowell Mason, Mendelssohn, Morley, Mozart, Sir Herbert Oakley, Parry, Pinsuti, Praetorius, Purcell, Rubinstein, Saint-Saens, Schubert, Schumann, Sibelius, Spohr, Sullivan, Stainer, Tchaikovsky, Wagner, George William Warren, von Weber and John E. West.

A variety of song-form is observed such as glees, part songs, folk songs, Foster songs, spirituals, carols, hymns, anthems, chants, patriotic numbers, opera, oratorio and miscellaneous choruses. A feature which is noted and stressed throughout the text is the inclusion of a large number of art songs for unison singing. As stated in the foreword, "Attractive art songs sung in unison arouse interest and enthusiasm on the part of singers and listeners, furnish a superior medium for the mastery of style and interpretation, and are invaluable in the formation of musical tastes and preferences. Superior music will make its own way into the hearts of young people if only it is allowed to become familiar music." The reviewer was delighted to discover such unison or solo examples as "Danny Deever," Damrosch; "Songs My Mother Taught Me," Dvorak; "Even Bravest Heart May Swell," "Faust," Gounod; Jensen's "Marie"; Chaminade's "The Silver Ring"; Rubinstein's "Thou'rt Like Unto a Flower"; Morley's "It Was a Lover and His Lass"; and many others which will excite the interest of young singers. The aim of the compiler has been to include only songs that appeal both to the emotions and to the intellect of youth. The reviewer was very interested in the delightful voice arrangements and accompaniments of a number of the selections done by Luther Goodhart of the music faculty at New York University.

The text is supplied with a classified as well as an alphabetical index. In addition it has a glossary of Italian musical terms. Good paper has been used and the printing is very clear and distinct. The superior standard of its song material and the vocal adaptability of its use in either a large or small high school make the text a valuable contribution to the field of choral literature.—Ernest G. Hesser.

The Living Voice. John C. Wilcox [Carl Fischer, Inc.]. "A study guide for song and speech presenting vocal laws and theories, with specific instructions for training voices." Mr. Wilcox presents correct posture as prerequisite to correct breathing; correct breathing as prerequisite to the open throat; resonance through correct vowel production, emotional coloring and breath intensity; one muscular mechanism for lower register and another for falsetto, with the equal development of each to bring automatic coordination; wide range for all; vigorous practice in mezzo forte rather than softly; exercises for development of the muscular mechanisms mentioned; for vowels, consonants, flexibility, legato, etc.; study and repertoire material; hygiene; style; diction; necessity for musicianship and culture; class procedure; adolescent voices.

He identifies himself as a disciple of science in his presentation of breathing, resonance and registers. His exercises may startle the conservative with frequent very wide leaps from register to register (with the expressed intention of blending them). There is stress on conscious attention to pharynx-widening and avoidance of throat-collapse; smiling position; opening and closing of jaws; chewing movements; the "set"

of vowel forming cavities, etc. This is partially compensated by urging the student to study the correct sound of vowels used in correct speech in order to gain mental concepts, though this sole plea seems an inadequate presentation of the use of tonal beauty as motivating power or of the value of inner hearing.

Teachers who understand the functional laws which govern the vocal organism are recognized as able to dispense with all but perhaps a dozen vocalises or exercises, intelligently selected and applied, since necessary material is found in songs.

There is advice to substitute musicianship and technique for adherence to traditional interpretation. There is a strong plea for the use of English rather than foreign tongues. There is argument for having the adolescent boy practice tones below his singing range, to strengthen the muscles which will later sustain the tension of adult tone, so as to be prepared when the time comes. Stridency is to be eliminated, not by soft singing, but by purity of vowel and completely open throat,—therefore free and vital vigor is advocated.

The book is written with the vitality urged for vocal practice and our agreement as to philosophy or details is less important than the mental stimulation attendant upon consideration of a number of unorthodox ideas associated with familiar and accepted principles.—Hul-dah Jane Kenley.

Dream Come True. A fairy play by Marjorie Lyon with incidental music by James Lyon [Boosey & Co., Ltd. Vocal Score \$1.25; Libretto 60c]. The play opens with a conversation between Flower Girl and Dear Child and Little Child, city children, about city and country flowers, leaves and fairies. A doll is broken by Bad Boy and the children go to sleep in tears. Hush-a-Bye-Man drops a filmy cloak over them and they awake in Fairyland where Red and Gold Leaf, Affected Frog, Melancholy Mouse, Clumsy Crow, Spirit of the Woods and others carry on the ideas and call a meeting of all the Fairies so that the children may learn to know them. Awakening in the city they are astonished to discover that the doll is mended and the fairy wedding true. The second act gives much opportunity for both individual and group dancing and includes much stage business in pantomime while very attractive music is being played. Of the characters only five have singing parts: Pierre, Flower Girl, Hush-a-Bye-Man, Affected Frog, and the Moonbeam Fairy. It is possible for higher elementary. The time for performance is one and a half hours. Orchestra parts and score may be rented.

The Witch in the Clock Tower. Libretto by J. Bissell Thomas; music by Leslie Woodgate [Boosey & Co., Ltd. Vocal Score Simplified for Children \$1.50, Libretto 60c]. A fantasia in two scenes for early adolescents. The operetta involves Jill who still fears witches, Duffy who scoffs at all spooky things, Clocketty Kate, the Clock Tower Witch, four spiders, Grandpa the caretaker of the tower, and the Chief Magician. There are mysterious incantations, wild dances and much hokus pokus until the Witch is forced by the Magician to start the clock ticking again. Both lines and music are attractive and vigorous.

The Captive. Libretto by Patience Ross, music by Edgar Moy [Boosey & Co., Ltd. Vocal Score \$1.50; Libretto 60c]. The cast calls for nine singing characters, chorus of Gypsies and Smugglers. The score is for two parts treble, lines and music pleasing, interesting to children of the intermediate age.

—Susan T. Canfield

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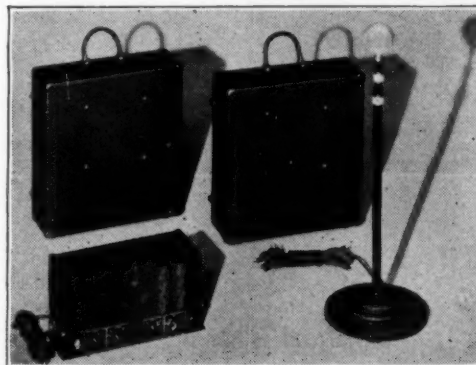
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The Easy Descant School Song Book. Selected and edited by John Tobin. Patterson's Publications, Ltd. [Carl Fischer, Inc.] A small leaflet containing sixteen familiar songs with interesting, decorative descants, well calculated to enhance the beauty of the melody and to engage really musical interest. Among the sixteen are The Cuckoo, All Through the Night, Schumann's Evening Star, the Brahms Sandman, Silent Night and a

few Sea Shanties. The school edition in hand is listed at sixteen cents. The pianoforte edition is not listed, though it is available.—Huldah Jane Kenley.

BAND

American Book Company. American Bandbook—Mayhew Lake. This title should be plural, for before the reviewer are two volumes of the American Bandbook. Each contains several marches and several concert numbers and a novelty or two. Both books come from the pen of Mayhew Lake. Both should find use on the field. Something other than a march, if tried, would be a relief to many at the football games next fall. The conductor's score is octavo size; the individual parts are quickstep size.

Carl Fischer, Inc. (1) America (grand march) — Edwin Franko Goldman. Plenty of melody and rhythmic strength lie in this new grand march. There is also sufficient variety of tonal combination to sustain interest. (2) Finale from the New World Symphony—Dvorak. The reader knows the musical worth of this composition. Its adaptation to the band was made by Erik W. G. Leidzen, who has contributed much to the Goldman Band Library. From the condensed score I judge this number to be one of the finest transcriptions of the present day. (3) Marches and Novelties (separately printed)—Mayhew Lake. (a) The Horse Laugh, Steppin' Out, Fido the Prodigal, (b) All American, Humoresque, Opera in the Barnyard, Goodbye All, (c) Buck and Wing, Yea Drummer.

Sam Fox Publishing Co. All American March Folio for Band, Volume 1—Arr. by H. A. Hummel. All of the fifteen marches are of the street or gridiron variety. Distribution of parts can not be determined from the piano score at hand, but the harmonizations seem orthodox and sound. If we need more marches, here they are in book form at thirty cents per book.—Lee M. Lockhart.

ORCHESTRA

Elkan-Vogel Co., Inc. Rhumba from Second Symphony — Harl McDonald. Rhythmically intricate, melodically simple, and full of tonal surprises, probably describes this movement as well as brief words can. Only the piano part was sent the reviewer. This, however, is well filled with information concerning entrances. Distribution of parts can not be determined at all times. The number is quite difficult.

Bubank, Inc. Symphonette Orchestra Folio, Vol. 2. With only the piano part, the reviewer finds it difficult to give more than a review of contents. There are contained in this set of books the Huldigungs March from the Sigurd Jorsalfar Suite, the Andante theme from Beethoven's Fifth Symphony, the Merry Widow Waltz, Lustspiel Overture, and eight other numbers of like grade. Over-abbreviation seems an evident fault, as is true of most simplified and deleted arrangements.

Carl Fischer, Inc. Educational Orchestra Album, Volume II—selected and edited by George L. Lindsay and George P. Spangler; arranged by Charles J. Roberts. Those who have inspected Volume I of this series of books will know at once the superior quality and structure of Volume II, for they are almost identical in all respects other than the music, and in the quality of that they are similar. The second volume, as the first, makes a feeble attempt at grading, a feature that can not be done in one book. The normal educational progress of an orchestra can not be represented in twenty pieces, the first of which is a simple choral and the fourteenth of which is the Farandole from "L'Arlésienne Suite No. 2." Nevertheless I recommend the Educational Orchestra Album as containing worthwhile music. Having only the piano book at hand I am unable to determine the technical difficulty of the parts.

However, Charles Roberts, except for occasional cello parts, is usually reasonable in his demands.

Also from Carl Fischer: Festival March—Victor Herbert. This very dramatic march, published for the first time, is Victor Herbert at his most dramatic moments. It is not easy to play, but good high school orchestras will find it within their grasp. "Herbert variety" is there, of course, in use of thematic material and rhythmic surprises. A band arrangement is also issued.

Arthur P. Schmidt Co. To the Sea, and Nautilus, from "Sea Pieces"—MacDowell. Each of the two pieces will take but a minute or two in playing. Both are harmonically rich. Both are for large orchestras, except that parts for third and fourth horns are not included.

STRING ORCHESTRA

Elkan-Vogel Co., Inc. Sonata No. 6 in E Major, by G. F. Handel. This transcription, executed by Maxwell Weaner, will be found excellent for teaching purposes and acceptable for concert programs if balanced with music of a brighter type. Well-balanced string sections of a good high school orchestra will find all of the four short movements playable. An ad lib. piano part is available, as is a third violin part to substitute for viola when necessary.

CHAMBER MUSIC

Carl Fischer, Inc. (1) For two violins, cello, and piano: Country Gardens, arr. by A. R. Ranger. The reviewer rather hesitated about listing the arranger. He felt as though he were being played with. It is suspected that Charles Roberts may be the "A. R. Ranger." At least, he is suspected of having had something to do with the arranging of a few of Carl Fischer's publications. Furthermore, it is rumored that Charles Roberts has almost run out of words with which to make nom de plumes. Whoever made the arrangement now before the reviewer made an acceptable one. Piano quartets composed of young players will be delighted with it, and "oldsters" will find it usable. (2) For violin, with piano accompaniment. Reverie (Easy double stops)—Herbert Brandvig. Barn Dance (More difficult double stops)—Brandvig.—Lee M. Lockhart

O. M. E. A. Annual Meeting

Just as we go to press comes report of the annual election of the Ohio Music Education Association, held at Oberlin, May 9: President—Gertrude DeBats, Bedford; First Vice-President—Russell B. Smith (retiring President), Crestline; Second Vice-President—Arthur L. Williams, Oberlin; Secretary—J. Benson Collins, Akron; Treasurer—Paul Stevens, Delaware; Board of Directors—Walter M. Sells, Fremont; Austin Kuhns, Steubenville; Henri Schnabl, Portsmouth; Wendell Sanderson, Findlay; Theodore Normann, Oxford.

Annual reports showed the O. M. E. A. to be in a decidedly thriving condition with over 400 paid memberships, each of which includes either active or partial membership in the Music Educators National Conference, under the affiliation arrangement now being effectively carried out. All districts report more intensive and more varied activities and increased memberships, with greatest gains in Central, Eastern and Southeastern. More than 5,000 copies of the Triad, official O. M. E. A. bulletin, have been distributed. This publication, expertly edited by Arthur L. Williams, has been an important factor in the promotion of the O. M. E. A. state and district activities and in developing the inter-relationships which are so essential in the growing success of the organization.

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RECORD REVIEWS

PAUL J. WEAVER

ORCHESTRA

Grieg: Peer Gynt Suite Number 1; John Barbirolli and orchestra; Victor 11834-5. A new recording of this ever delightful music has long been overdue; but there is a reward for waiting, for this is splendid in every way—sane interpretation, fine performance, superior production.

Mozart: Don Giovanni Overture; Sir Henry Wood and the London Symphony; Columbia 68410. A splendid performance and recording.

Mozart: Symphony Number 40, in G minor; Koussevitzky and the London Philharmonic; Victor set M-293. A noteworthy performance of one of Mozart's greatest works, so much better than former recordings as to replace them entirely except from the standpoint of comparisons in interpretative detail. This is the only recording in which the passage for brass in the third movement comes off well. Especially interesting and effective is the treatment of the first movement, with the deliberate tempo for the first theme and acceleration to the second theme.

Rossini-Messighi: Rossiniana (Suite for Orchestra); Beecham and the London Philharmonic; Columbia set 240. The suite contains a Barcarolle and Siciliana, an Intermezzo and a Tarantelle; tuneful music, cleverly orchestrated, well performed, but not very exciting.

Sibelius: Symphony Number 1, in E minor, Opus 39; Ormandy and the Minneapolis Symphony; Victor set M-290. This is powerful, sweeping, moving music, performed in just that manner. One is grateful for this new recording, which gives one a much finer perception of the music than did the early and mechanically imperfect performance by Kajanus for Columbia.

Bach, Es ist vollbracht, from the St. John Passion; transcribed by Stokowski and played by the Philadelphia Orchestra under his direction—Victor 8764. This is very beautiful music which we rarely have a chance to hear—much more rarely than the music of the St. Matthew Passion. Performance and recording are thoroughly admirable.

CONCERTO

Beethoven: Concerto Number 2, in E Flat major, Opus 19; Schnabel at the piano, Sargent conducting the London Philharmonic; Victor set M-295. This completes the Schnabel recordings of the five concerti by Beethoven; and it is about the finest one of the set. No good phonograph library can fail to include the whole set.

Prokofiev: Concerto in D major for violin and orchestra, Opus 19; Szegedi with Beecham and the London Philharmonic; Columbia set 244. Slight acquaintance with this music leaves one with a feeling of vagueness as to what it is all about. But there are passages of real beauty, especially in the slow movement; and Mr. Szegedi's really stunning performance makes one anxious to know the work better.

Bizet-Sarasate: Carmen Fantasy; Zimbalist, with Saldenberg at the piano—Columbia 9095-M. Announced as having recently been recorded in Japan; decidedly not up to the best American recording standards.

Paganini-Auer: Caprice No. 24; Heifetz, with Sandor at the piano—Victor 8828. Almost unbelievable playing of the very intricate variations of the theme which serves for the Brahms piano variations and for the Rachmaninoff orchestral variations.

CHAMBER MUSIC

Beethoven: Quartet in D major, Opus 18, Number 3; the Budapest Quartet; Victor set M-289. One of Beethoven's finest quartets receives here an altogether fine treatment at the hands of one of the greatest string ensembles of the day.

Elgar: Sonata in E minor for violin and piano, Opus 82; Albert Sammons and William Murdoch; Columbia set 241. This work and Elgar's two symphonies are generally spoken of as his greatest compositions, and we are grateful to Columbia for making the sonata available for American listeners. It is played by two of the finest British performers of the day. Both for the fineness of the music and for the excellence of the performance, the set is heartily commended.

Quincy Porter: String Quartet Number 3; the Gordon Quartet; Columbia set 242. This work by the contemporary American composer has an admirable combination of strength and beauty, expressed in a live but not too advanced idiom. It is played with vigor and with deep understanding of its values.

Villa-Lobos: Brazilian Quartet Number 5; the Carilo String Quartet; Victor 11212-3. This is quite exciting music, filled with the folk-like themes and the current dance rhythms of Brazil; it is modernistic and somewhat orchestral, but effective, and the performance is splendid.

OPERA AND ORATORIO

Berlioz: Inuites Regrets, from Les Troyens à Carthage; Georges Thill, tenor, with Bigot conducting chorus and orchestra; Columbia 9098. One of the best Berlioz recordings available.

Handel: Two choruses from Israel in Egypt; Beecham conducting the Leeds Festival Chorus and the London Philharmonic; Columbia 68412. This really splendid recording contains "But as for His People" and "Moses and the Children of Israel."

Humperdinck: Hänsel and Gretel Excerpts; Die Duoptisten, with Schmalstich conducting the Berlin State Opera Orchestra; Victor set J-7. The three small records contain eight of the most charming passages of the opera; performance and recording are very good.

Mozart: Marriage of Figaro; Fritz Busch conducting the forces of the Glyndebourne Mozart Opera Festivals of 1934 and 1935; subscription albums. The first volume in this set was mentioned some time ago; now volumes 2 and 3 have been issued, the former containing the Overture and the arias and duets of Acts 1 and 2, the latter the arias and duets of Acts 3 and 4. The Glyndebourne performances are conceded to be the finest Mozart performances in the world today, and these volumes of recordings make one quite willing to accept that opinion.

Purcell: Dido and Aeneas; a Decca album issued by subscription, performance under the supervision of Hubert J. Foss. For the first time, this set of records makes it possible for the American audience to realize the stirring beauty and the great dramatic power of this great music. The superlatively fine set will be enormously welcomed for its own sake, and will be of very great value to teachers of music history.

Wagner excerpts; Kirsten Flagstad with orchestra conducted by Hans Lange. Victor 8859 contains Isolde Liebestod; Victor 1726 contains the Ho-Yo-To-Ho from Die Walküre, the other side being given to Strauss' Allerseelen. Top-notch, of course.

VOICE

A Song Recital by Lotte Lehmann; Victor set M-292. This can confidently be called the finest album of songs ever recorded. Mme. Lehmann is one of the very greatest singers of Lieder; Erno Balogh gives her splendid support at the piano. The selection contains two songs by Mozart, two by Schubert, two by Schumann, three by Brahms and two by Wolf—a bird's-eye view of the art of the Lied. The sort of records one plays over and over, for the pure joy of it.

Jrjö Kilpinen: Nineteen Songs; Gerhard Hüsch, with Margaret Kilpinen at the piano; subscription album. Kilpinen is described as a "conservative" composed in the modern group; this album will probably spur American performance of his songs, which are almost entirely unknown in this country.

Schubert: Auflösung and Liebesbotschaft; Ria Ginster; Victor 1737. Two of Schubert's finest songs, beautifully sung.

PIANO

Bach: Well-Tempered Clavichord, Volume 2, Preludes and Fugues 1 to 10 inclusive; Edwin Fischer; Bach Society Volume 3, issued by subscription. The first available recording of these works from the second half of Bach's monumental opus. Superior from every standpoint.

Bach Society, Vols. 1 and 2 (subscription albums). These contain the first 24 Preludes and Fugues, the first half of the Well-Tempered Clavichord. Mr. Edwin Fischer, splendidly recorded, gives us here an invaluable addition to the Bach library.

Bach-Busoni: Toccata in C major; Arthur Rubinstein; Victor 8895-6. A superb performance of a very great piece of music.

Beethoven: Appassionata Sonata, F minor, Op. 57; Edwin Fischer—Victor set M-279. A sensitive and always interesting interpretation, somewhat less broad in its conception than that of Schnabel in Vol. 5 of the Sonata Society. Superior recording.

Beethoven Sonata Society, Vols. 6 and 7 (subscription albums). These latest volumes in Mr. Schnabel's stupendous series seem almost finer than their predecessors. Each contains three sonatas: Vol. 6 Op. 10 No. 2, Op. 13 and Op. 31 No. 3, Vol. 7 Op. 2 No. 1, Op. 14 No. 2 and Op. 101.

Mozart: Fantasia in C minor, K. 396; Edwin Fischer; Victor 8696. Exquisite music and very fine performance.

Stravinsky: Serenade in A for piano; played by the composer; Columbia 17051-2. Quite lovely music, much more easily understood than most of Stravinsky's work.

Stravinsky: Barcarole and Scherzo from the Firebird Suite; Dushkin and Stravinsky—Columbia 17049. A new aspect of the familiar Firebird movements, arranged jointly by the performers; fine playing and recording.

Poulenc: Three Nocturnes (No. 1, 2 and 4) and **Four Improvisations** (No. 2, 5, 9 and 10); played by the composer—Columbia 17047 and 17048 respectively. Charming short works in an interesting idiom, not especially dissonant but always with some unusual twist or quirk which removes them from the older school of musical thought.

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ARMCHAIR GOSSIP

By E. S. B.

OTTORINO RESPIGHI is dead. His passing at a comparatively early age removes a composer whose contributions to music have been notable.

Many will recall their first hearing of Respighi's symphonic poem, "The Pines of Rome," when it was a thrilling new adventure in musical beauty.

The story goes that about a dozen years ago on a night in Rome a congenial company gathered in a studio of the American Academy on the Janiculum hill. The conversation was led by a man whose good nature and intelligence shone in his eyes and sounded as clearly in his speech. Presently he sat at the piano, where he improvised in a manner fascinating to his audience.

In an interlude, through an open window came from the dark pines of the hill the ineffable song of a nightingale. A hush fell upon the group as the bird-song mounted in trills no coloratura could approach.

At that moment, in the soul of the man at the piano was born the symphonic poem, "The Pines of Rome." When later this work was produced in America by a great symphony orchestra, the audience was electrified to hear, at the end of the third movement called "The Pines of the Janiculum," the song of the nightingale rising above the muted violins. The exquisite notes of the feathered soloist had been captured on a gramophone record. Respighi had broken the conventions, but he had given to thousands a new delight.

It was in the studio of Leo Sowerby, Chicago composer, first American to be awarded an Academy scholarship, and Respighi's friend, that the group had gathered. Although perhaps not of great significance, this is nevertheless a matter of pride to the music lovers of Chicago, who cherish memories also of two of Respighi's later operas, "The Sunken Bell," produced some years ago at Ravinia, and "La Fiamma," performed last autumn by the Chicago City Opera Company.

The midwestern metropolis was also fortunate enough to hear Respighi's music which he wrote for "The Sleeping Beauty," a puppet show in the repertoire of Pedrocchi, master of the dolls—said to be in one of the composer's happiest moods, a thing apart, evoking the fairy and ethereal with delicate magic.

WITH ARTURO TOSCANINI in retirement, the fate of the New York Philharmonic Symphony Orchestra lies next season principally in the hands of two young conductors, John Barbirolli, of the Scottish and Leeds symphony orchestras, and Artur Rodzinski, now with the Cleveland forces. Their work will be augmented through the year by that of three composer-conductors, Igor Stravinsky, Georges Enesco, and Carlos Chavez, who will have charge of the Philharmonic concerts over a period of six weeks, as guests.

EDDIE CANTOR says that, as far as he is concerned, a promoter is a guy who is willing to lay down your life for his cause.

ONE OF THE MINOR MYSTERIES of our modern world is this matter of mixing eating with singing. Who invented the notion of putting down a forkful of baked potato in order to rise and sing a verse of "Jingle Bells"? Who is responsible for making us splash back a half-lifted spoonful of hot coffee that we may join lustily in "Drink To Me Only With Thine Eyes"?

These things are baffling, and if dwelt on overlong induce an acute attack of rebellion. Some day, somewhere, there may be a man who will sit stubbornly munching his vitamins the while his more submissive companions scramble to their feet for a vocal bout with "Sweet Adeline." To that hardy and intrepid soul our hearty cheers and two bowls of orchids.

SPEAKING OF MUSIC WITH EATING, blessed be those soothing oases where food is served only to the tune of quiet conversation!

WHILE ON THE SUBJECT of the pleasures, and otherwise, of the table, let us make a clean sweep of it. (Would that we could!) Where is there a more depressing, unsavory sight than a bored waiter clad in the traditional tired dress suit which droops upon his form as though melancholy from the imprint of a thousand and one table d'hotes, weary with an endless succession of hors d'oeuvres and head lettuce?

THOSE CONFERENCE MEMBERS who journeyed to Radio City to see and hear the Joliet High School Band functioning as an integral part of the Music Hall stage presentation, were rewarded by a performance of staggering magnificence. Leonidoff, the gifted Russian who creates and produces all the stage shows at Radio City, surpassed himself in his program for Easter week, particularly in one episode called the "Glory of Easter."

The few who were privileged to penetrate backstage for a peek at the amazing mechanics of the production were given an exceptional treat. M. Leonidoff was himself most gracious, as were the entire staff.

As for the Joliet Band, they, with their conductor, A. R. McAllister, and guest-leader, Edwin Franko Goldman, fitted into the picture and the music as though born to it, and were such a success that Radio City would have been glad—indeed, tried earnestly—to keep them for an additional week.

CONGRATULATIONS most deservedly go to the New York schools for the splendid demonstration given on "New York Night" of Music Education Week. With Madison Square Garden packed to the roof, the massed vocal and instrumental efforts of the thousands of children assembled made even those who have witnessed many similar exhibitions feel that they were having a rare experience. Considering the vastness of the place itself, and the intricacies of handling the multi-

tude of participants, the event was managed with uncommon smoothness.

The presence of Mrs. Franklin D. Roosevelt as speaker and spectator added no little to the brilliance of the occasion, as did that of Dr. Walter Damrosch and Mayor La Guardia. Altogether, "New York Night" was one of the high points of a great Conference program. We bow to those in authority who made possible this noteworthy achievement in Conference annals.

HOLLYWOOD is taking an inordinately long time to condition Marion Talley for her new screen debut. (Her first and only previous screen appearance will be remembered, in "Don Juan," pioneer talking picture.) So far as the Gossiper is informed, no announcement has been made as to probable date of release of her starring vehicle, whatever it is.

From the few scattered photographs of Miss Talley lately shown, she is achieving the svelte figure demanded by Hollywood, and It Won't Be Long Now! Until then, a waiting public must needs worry along with such handsome songsters as Nelson Eddy to edify us—and how we do love to worry along!

ON APRIL 9th, the *Boston Herald* published two editorials referring to music—almost as sensational a procedure as follows upon a man biting a dog.

One of the editorials grew out of the recommendation made by Superintendent Campbell of the New York schools that popular songs such as "Let Me Call You Sweetheart" and "Love Is the Sweetest Thing," for example, should be included in the group-singing programs of all schools.

The *Herald* questions whether these songs are, as the New York superintendent says, "part of the folklore of the day." "Nobody," says the *Herald*, "is in a position to state which one in a thousand will be heard ten years from now. Lifting, beautiful music may carry words that are essentially out of place in a school curriculum." The editorialist believes that a better way is to use old songs of established worth and a proportion of new ones that will sustain the critical examination of persons who know both the music and the needs of school children.

The second editorial deals with Leopold Stokowski's lament that his Philadelphia Orchestra did not play so well in stiff bosoms and rigid collars as in soft shirts.

In the opinion of the *Herald*, Stokowski was right, but not wholly so. "He was correct in an aural sense, incorrect in an ocular," says the editorial. "... Formal array is one of the trivial prices we pay gladly for what is known as urban civilization. The stiff shirt may impede movements of the arms, but there are those who say that men in dinner coats look, talk, act, eat and drink better than in catch-as-catch-can clothing."

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To be quite truthful, some think that the attitude toward their profession which permits these artists to slouch in their chairs, indifferently garbed, is reflected in their musical performance, which is not always their best—by their own demonstration.



MANY JOURNAL READERS have undoubtedly seen the little essay which accompanied Karl Gehrken's holiday greeting to his friends. Written by Mr. Gehrken, it is here appended *in toto*, since it deserves to be shared with all:

A RECIPE FOR CURING THE WORLD'S ILLS

Most of the ills of the world could be cured, and most individual sorrow and heartbreak would disappear as the result of a more universal acceptance of and obedience to two great commandments:

- (1) *Love Thy Neighbor.*
- (2) *Think!*

Much of poverty, suffering, and unhappiness is the result of selfishness and greed, of ruthless disregard of the rights, the desires, the comforts, of others. But if I actually LOVE my neighbor I shall be generous and kind and sincerely solicitous of his welfare—even at the expense of some disadvantage or discomfort to myself.

Many other things that are wrong could be righted, wholly or partly, by the application of intelligent thought: first, in finding exactly what is wrong; second, in diagnosing the situation and discovering exactly who or what is responsible; third, in ascertaining what changes need to be made in ourselves, in other people, or in the material situation so that the wrong will no longer exist. The familiar aphorism "Whatever is, is right" is but a grim jest. Many things are wrong and the pity is that most of them could be righted if we were all willing to think more deeply and to love our fellow men more sincerely.

—K. W. G.



WE DO NOT COUNT a man's years until he has nothing else to count.—Emerson.



O. O. McINTYRE reports Graham McNamee as being one of the six-figured salary earners in his field in radio. These chaps with "Mc" in their names do seem to have the Midas touch—and what did you say you earn, Mr. McIntyre?



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MANY THERE ARE who agree warmly with Baird Leonard's favorite time for work—"the last possible moment."

The Rural Schools of Idaho Go Musical

BERENICE BARNARD

Head of Public School Music Department, University of Idaho, Moscow



THIS PICTURE is just one of the many song festivals that can be heard in Idaho during the months of April and May. These are a result of the "Idaho Chorus Plan" in action. Many of you are asking "What is this Chorus Plan?"

Before I answer that question directly, let us look for a brief moment at Idaho as a state. The entire population of Idaho is just a little over five hundred thousand, scattered over a rather large territory. There are one thousand six hundred fifty-seven schools in Idaho, over one thousand one hundred twenty-two of them one and two-room schools. There are no rural supervisors, or special supervisors; all supervisory matters fall upon the state superintendent of instruction and the county superintendents.

The "Chorus Plan" is in a measure the answer to a very definite need that existed in Idaho. The plan may be described briefly as follows: A given list of songs is taught the pupils, chiefly by rote. As each pupil demonstrates his ability to sing a song correctly, he is credited to that extent toward membership in the School Chorus. When he has sung correctly all the songs of the list, he becomes a full member of the chorus, and may participate in all the chorus activities in the school and on "outside" occasions. In order to provide for a standardization of song performance and to make the plan practicable for teachers who do not feel equal to singing for their classes, all the songs listed for the chorus are available on phonograph records.

The Idaho Chorus Plan was officially adopted by the State Board of Education in March 1933, for all schools throughout Idaho, although this is a plan especially designed for the rural schools—one or two rooms—and the very small town schools where they do not have a specialized music teacher. Instructions and directions for organizing and conducting the plan are given in bulletins from the office of Mr. John Condie, State Superintendent of Instruction, to the county superintendents, from their offices to each teacher. Copies of the first bulletin were issued in the spring 1933 and again in September 1933. The second bulletin was issued in the spring 1934 and another bulletin is to be issued in the spring of 1936.

The State of Idaho has no music requirement for certification, hence the

progress of music development in small schools was decidedly hampered because teachers were not prepared musically. Thus the use of phonograph records has permitted many an otherwise "singing-less" school to have that participation in the core subject of music—singing.

Let us compare the musical activities in the rural schools in 1932—just the year previous to the inauguration of the Chorus Plan,—and the musical activities in 1935. This information was secured by questionnaires sent to each county superintendent (forty-four in all). I will list some of the most interesting information:

In 1932 I recorded answers from twenty-eight counties and in 1935 I recorded answers from thirty. In these thirty counties there are 572 one and two-room schools and 904 teachers. In 1932 there were only 206 of these schools which had music in the regular program, in 1935 there were 509—an increase of more than 100 per cent. In 1932 there were only 134 phonographs and 261 pianos, in 1935 there were 397 phonographs and 361 pianos. In 1932 there were only nine counties out of twenty-eight which had some definite course in music to follow. The others did just as they pleased—or probably "just didn't." In 1935 there were twenty-six counties using the "Chorus Plan". There were no county festivals in 1932 and in 1935 there were sixteen.

Please do not understand me to imply that I think the machine can take the place of a personality. Indeed, I do not, but as I have stated, our teachers were not prepared—hence we must do the next best—substitute. However, permit me to say here, that it takes a rather clever person to present a singing lesson by using a phonograph; if you don't believe me, try it.

The group pictured here is one of the sixteen. One newspaper report summarized this festival in the following words: "Two thousand boys and girls from seventy-five school districts of Latah County met and in one chorus, sang enthusiastically and beautifully sixteen good songs without having once before sung them together. A signal from Miss Barnard to the accompanists, and three grand pianos began the strains of 'America, the Beautiful.' A signal to 2,000 boys and girls, and as a trained chorus they sang it. Up there in the balcony sat

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several hundred men and women listening, thrilled by the patriotic inspiration of that grand song and by the skill with which their children sang it." There is a great community asset in the Chorus Plan. By teaching all the pupils in the school, neighborhood, county and state the same songs in the same way, they are prepared to sing in larger or smaller groups at any of the school community, county or state gatherings, such as fairs, festivals, community gatherings and farm meetings.

It is the enthusiastic and loyal support of the county superintendents and our state superintendent of instruction which has carried this plan up the ladder of success. Without their cooperation, their faith in the benefits of such a plan perhaps Idaho would still have many "singless" schools.

State Superintendent Condie stresses another factor of great importance, namely, that the Chorus Plan harmonizes with the new philosophy of education—interest in group activities. "There is no better way to inculcate the cooperative philosophy than to start early in life singing together," he says. "It stimulates the spirit of cooperation not only in the minds and hearts of the boys and girls but in all those, old and young, who see and hear them render their singing programs."

Some Notes on Conducting

GEORGE E. HUBBARD

Continued from page 25

secure a unified release. The time interval between the commands is again vitally important here. The execution of these two commands may follow one of the standard patterns for *release*. The speed with which they are given should be taken from the tempo of the music, or the nature of the music itself when the final note is sounded.

Phrasing

A new phrase is in many respects like an *attack*. A larger and more vigorous preparatory movement of the baton will clearly indicate the beginning of it. Phrasing is a natural phenomenon largely determined by our physical breathing mechanism. We "set" ourselves for a certain period of physical and mental effort and at the close of this period we relax slightly and "set" ourselves anew for the succeeding effort to be made. It is only natural that groups of performers should unconsciously take more time for the new "set" than is indicated by the music at the end of a phrase. Thus each new phrase has many of the needs of the very first phrase and should be treated in the manner of quasi-attack.

Spacing the Beat

The conventional figures for beating the various kinds of measure seem to convey to the average mind the sole fact that there are definite points in space which the baton should reach for each beat. But what about the movement of the baton *between* the beats? Experience has shown that the time interval is as important here as it has been found to be for attack, release, and phrasing. The movement of the baton from the

point of the first beat to that of the second beat prepares the performers for the second beat just as the preparatory command in the attack prepared them for sounding the first note. Each beat should be smoothly spaced according to the tempo of the music. This is one of the most difficult features in mastering the technique of the baton. The movements between the beats should be continuous and when the point of the beat is reached an additional impulse of the "beating" hand will clearly indicate that the beat has arrived and that the following beat is now on the way. Except in passages of syncopation, the greatest accent is usually given to the first beat of the measure. The experienced orchestral performer may pay little conscious attention to the second, third, or fourth beats of a measure, but he will always watch for the first, or "down" beat. He depends upon the *takt*, or bar-beat, once the tempo is established.

Change of Tempo

The importance of spacing the beat is even more clearly realized when *accelerando* or *ritardando* is desired. To quicken the tempo, the baton should reach the point of each succeeding beat with a gradually diminishing time interval. Jerky movements incite a ragged response. Likewise in slowing the tempo the baton will travel more slowly and thus increase the time interval between beats. Experience has shown the importance of steady movements of the baton in both of these features of performance. In some cases it may be advisable to speed up the movement of the baton along each pathway of the beat while increasing or diminishing the time interval between beats. For *accelerando* shorter movements are usually advisable. Longer and broader movements help in securing a *ritardando*. However, there are exceptions to this. When *accelerando* is indicated along with a *crescendo*, broader movements of the baton are necessary. A *diminuendo* coupled with a *ritardando* may require increasingly narrower movements. In either case the *timing* of the beats remains the same.

Dynamics

All kinds of dynamic effects can be clearly indicated by baton movements. *Piano* passages (unless marked *staccato*) should be indicated with smooth, relaxed movements even though the tempo is a rapid one. There seems to be a universal tendency to take all *piano* passages slower. This is notably marked when a *mezzo forte* or *forte* passage immediately precedes. Any sudden change in dynamics seems to induce a corresponding change of pace. *Forte* passages tend to inspire a more rapid tempo. The tendency to change pace may be corrected in one of two ways: (1) Practice conducting the composition with a metronome. (2) Make a conscious effort to take the *piano* passages a bit faster and the *forte* passages a bit slower.

Forte passages should be indicated by broad, tense strokes of the baton. Vigorous movements of the baton automatically stir the group to greater volume of tone. Smoothness of movement, and timing are still important. *Staccato* effects should be indicated by short, snappy, and clearly-pointed strokes on each beat. A smooth, flowing beat will be of little use here.

May, Nineteen Thirty-six

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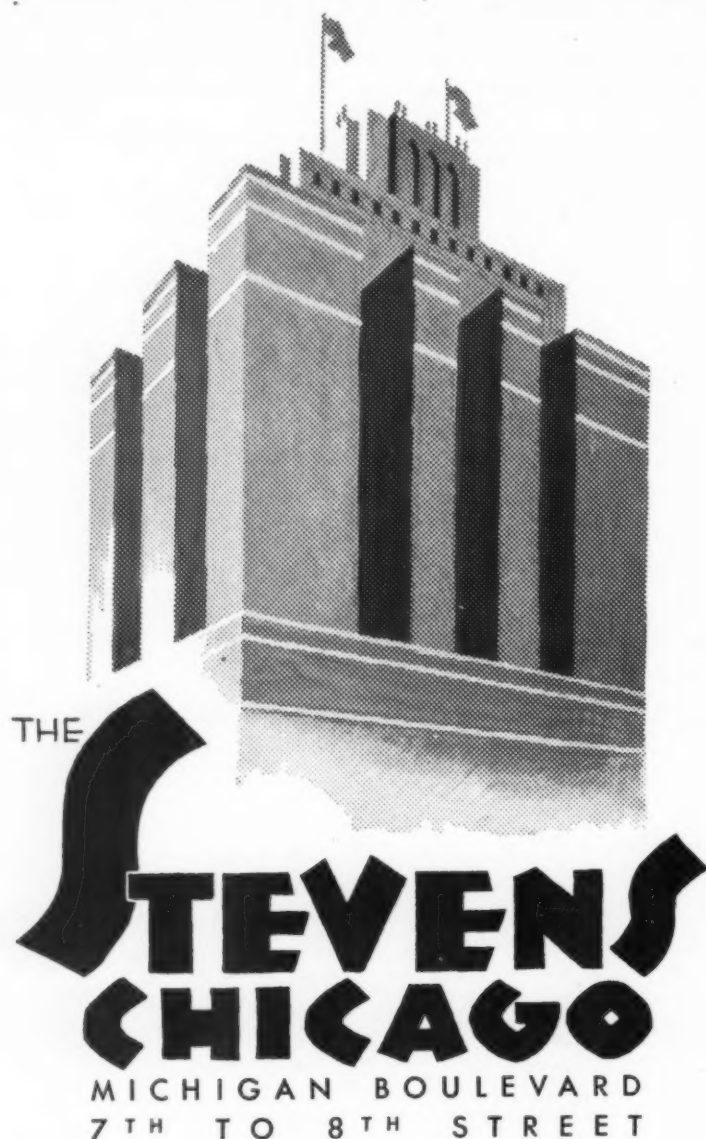
Setting a Correct Tempo

Tempo is a very delicate factor in musical performance. Even though the metronome indications are specific, a great deal of study, practice, and experience is necessary in order to set the tempo and to hold it steady after the performance has begun. Some conductors have developed this skill to a remarkable degree. Many stories are told of the brilliant Werner Janssen and his uncanny ability to estimate musical pace with the accuracy of a metronome. Tempo is largely a matter of muscular "feel." The composers who lived before Maelzel's time indicated general tempi by the use of *largo*, *andante*, *allegro*, *prestissimo*, etc. Tradition has handed down to us a fairly accurate idea of the inter-

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pretation of these terms. Handel and others of his time, however, imply a more leisurely pace in their tempo indications than the meanings of these terms convey today. Bach never wrote tempo indications for his music. The performer was expected to be musicianly enough to know the tempo which suited the music.

There is one tempo which "feels" right. Each piece of music has its own rightness in this respect. After learning all one can about the historical significance, the category into which it falls, the composer's obvious intentions, and the meaning of the music itself, experiment a bit with the tempo. The chorus "For Unto Us a Child Is Born" from *The Messiah* is marked M. M. 76 in Max Spicker's edition. Handel marked it

andante allegro which means, literally, moderately fast. Musical historians have discovered that Handel wrote this chorus originally for an opera as an Italian folk dance. The dancers were to shout for joy at the places where the words "Wonderful" and "Counsellor" now occur. With this historical knowledge at hand, Sir Thomas Beecham, the noted English conductor, believes that the tempo of this chorus should be much faster than M. M. 76, preferably about M. M. 90. Prout, in his edition of *The Messiah*, states frankly that his metronomic indications are not based on tradition or historical significance but are the result of his own best judgment after considerable study of the music itself. It is evident, then, that any tempo for this chorus between M. M. 76 and M. M. 90 will be authori-

tative. However, this does not solve the problem for the conductor who is training his chorus for performance of this work. He will try Spicker's tempo or Beecham's tempo and then, like Prout, find his own tempo which will fall somewhere between the two extremes. The conductor's choice will be influenced by the skill of the group in singing the florid passages, the discovery of the speed which permits liveliness without sacrificing clarity, and the sense of comfort and security which comes only when the tempo is right.

A similar example is the second movement of Schubert's "B Minor (Unfinished) Symphony." Too slow a tempo will cause the long phrases to drag and become dull and commonplace. Too rigid a tempo will destroy the essence of Schubert at his best. Experiments with different tempi will disclose one that fits the players, the music, and the conductor.

There is considerable latitude in choice of tempi. A comparison of readings of Brahms by Stokowski and Toscanini shows striking differences in pace without harm to Brahms' music. The artist conductor is given this leeway by common consent. His musical judgment is highly respected and yet held strictly to account by the critics. His musicianship is always exposed to critical fire, and hence he is probably careful indeed in his choices. The rest of us should be humbly cautious. We have traditions of authority and accepted usage before us. Our choices of tempi will fare much better if we respect these considerations.

Speed of performance is further influenced by the size of the performing group. Small groups may take a given selection at a faster tempo than would be chosen for large groups performing the same music. The greater body of tone produced by the large ensemble permits a slower tempo without giving a feeling of "drag." The small ensemble requires a faster tempo in order to compensate for the loss of a large body of tone. It is also true that in broadcasting or recording all tempos should be taken slightly faster than for concert performance. This is probably due to the absence of the sense of sight as the listener hears the performance. Our own experience has been that a tempo that "felt" right at the public concert, and which satisfied the musical critics, dragged considerably in a recording of the same music at the same tempo.

Levels of Dynamics

According to Paul Whiteman, one saxophone has as much volume as ten cellos. How shall the conductor determine the proper scale of dynamics for the band, the orchestra, the woodwind ensemble, the string quartet, the mixed chorus, the girls' chorus, the boys' chorus, the mixed quartet, and the male quartet? First of all, by remembering the basic volume possibilities of instruments and voices. It is evident that the *piano* of a string quartet has far less volume of tone than the *piano* of a symphonic band. From *ppp* to *fff* all volume values are empirical. These values vary with the kind of performing ensemble. The conductor's problem is to be able to hear in advance the volume of tone which should be produced. In some cases the conductor is in a dilemma. The volume of tone from the band in the rehearsal room almost deafens him and yet on the football field it seems pitifully small. Coming from the

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band rehearsal to the girls' glee club rehearsal his ears are somewhat dulled and, before he is aware of it, he is insisting upon a volume of tone which is all out of proportion to the vocal possibilities of the group. The music educator finds himself going from one extreme to the other all day long.

It is difficult to keep in mind the levels of dynamics practical for each group; yet this is the business of conducting. So much of musical performance in our public schools shows the neglect of levels of dynamics that it would seem as though but three levels of tonal volume were possible—*mezzo forte*, *forte*, and *fortissimo*. It was said long ago that any group can sing or play *forte* but that it takes a fine group to sing or play *piano*. Once the conductor knows the

piano level of volume for any ensemble group, he can secure variety in dynamics according to the composer's directions without reaching the climax long before the composer intended it. Any dynamic level becomes monotonous if it is sustained for too long a time. Intelligent use of contrast improves all musical performance.

The Left Hand

Both hands are important in conducting. Our first attempts toward the mastery of the technique of the baton were doubly awkward because we did not know what to do with the other hand. The right hand went along fairly well because it had something to grasp and something to do. The left hand had an embarrassing habit of making half-hearted movements of its own accord.

What to do? The first difficulty was solved by conducting with *both* hands in contrary motion. There are many pages of music which demand every ounce of energy which the conductor possesses and the use of both hands gives the performers a greater display of force and energy to imitate.

There are many expressive uses of the left hand—clenching it and shaking it, with an upward movement, will clearly indicate that more volume of tone is desired; raising it with the open palm toward any section or individual shows immediately that less tone is wanted; it indicates the entrance of the various voice parts; and it may also invite the group to give more warmth to the tones produced as it is extended, palm upward, and gradually brought nearer the conductor's body. In choral music the left hand extended palm upward and raised vertically may tell the sopranos, for example, to consciously raise the pitch of their tones. All of this may be done while the right hand continues the firm pattern of the beat.

Facial Expressions

The conductor standing before his group becomes for the time being an actor. He becomes an interpreter just as truly as does the concert pianist or violinist. His instrument is a human one, however, and from it he is to draw forth musical meaning purely by suggestion. These suggestions are carefully learned in rehearsal and the technical difficulties of time, pitch, rhythm, etc., are mastered. These processes may be very mechanical, in fact they should be, because the musical structure must be well built. But at the concert performance something more than mechanics is necessary. Too many of us have failed to get beyond this mechanical stage. The emotional and spiritual significance of the music was often lost because we were too self-conscious and reserved.

The true power of the conductor comes from within. While we cannot learn efficiently when our emotions are in a highly disturbed state, there comes a time in performance when the music should speak with all of its emotional power. When this time arrives the musicianly conductor feels the true message of the music and makes every effort to impart its meaning to the performers. If the music lives in his heart he indicates this by every gesture of his whole being. His eyes glow, his face is mobile and expressive. He is jovial, sad, intense, placid, or any of the meanings which the music holds as it unfolds its message. The codfish eyes and stolid cheeks automatically indicate nothing but dullness and colorlessness.

St. Louis, Missouri. While the St. Louis Symphony Orchestra was playing out-of-town engagements the first week of 1936, the patrons of the orchestra concerts were invited to attend a program given by musical organizations from all the high schools in the city. This event was made possible by the Women's Committee of the St. Louis Symphony Orchestra, in cooperation with the Music Department of the St. Louis Public Schools. Following the concert an informal reception provided opportunity for the Symphony Orchestra patrons to meet the music teachers of the high schools and members of the headquarters department for a friendly discussion of matters of mutual interest.

Southwestern Conference

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GRACE V. WILSON, Wichita, Kan., *Director*

PRELIMINARY PLANS are well in hand for the biennial meeting of S. W. M. E. C. which will be held in Tulsa next spring. The dates have been placed during the week of May 10 (probably the 11th, 12th and 13th). Tulsa affords ideal facilities for a convention, and has wide reputation for doing everything it undertakes extremely well. It is also generally known that people of the Tulsa area give particularly loyal support to the program and activities of the school music department. Therefore, Southwestern members and friends may anticipate that, under the leadership of George Oscar Bowen, the Tulsa forces will set the stage and provide outstanding features for a program that will command the attention of every music educator in the section. The plans being developed include challenging offerings that warrant deciding now to come to Tulsa next May, whatever your special interests in music education may be.

We are glad to report that various state organizations and other school music units of the Southwest are arranging to clear the week of May 10 so that there will be no conflict with other major events.

The stimulating reports brought back from the New York Convention include many comments on the Southwestern luncheon, Tuesday, March 31. In the absence of your president, First Vice-President R. Ritchie Robertson presided. Past President Grace Wilson was toastmistress. Your president was personally represented by his daughter, Mary Kendel, who contributed several songs to the program, and the occasion was honored by the presence of A. Walter Kramer, editor of Musical America, who gave the principal address.

Watch the First Fall Issue of the Journal for important announcements regarding Tulsa.

JOHN C. KENDEL, *President*

RESOLUTIONS

Adopted by the Music Educators National Conference at its Twenty-fourth Meeting, New York, April 2, 1936.

I

WHEREAS, it is now generally recognized that the high school student possessing interest and aptitude in music should be offered a curriculum leading to musicianship balanced in applied music, musical theory (solfege) and history of music; and

WHEREAS, the need of a majority of high school pupils still remains uncared for by these courses; therefore be it

Resolved, that music educators of the Music Educators National Conference direct thought toward the provision of brief elective courses, aimed toward the development of listening technique, which will offer abundant non-technical experience and information concerning musical literature, composers and periods.

II

WHEREAS, current educational thought is emphasizing *integration* as a means of unifying the educational experiences of children; and

WHEREAS, we believe music should serve human needs in every possible way, and are desirous that it coordinate with the social sciences and other activities; therefore be it

Resolved, that the Music Educators National Conference deplores any tendencies toward making music lose its

own identity among the cultural subjects, because we believe that its greatest power lies in its intrinsic feeling and beauty, and that the values peculiar to music should be carefully safeguarded whenever music is integrated with any other subject, by which we mean that such correlation should be always used to enhance the meaning of the music itself.

III

WHEREAS, music instruction in schools is sending into the communities of our country large numbers of well trained and intensely interested young music lovers, and

WHEREAS, the present day finds a host of musical interests and activities now functioning in our adult community life, and

WHEREAS, the carry-over into adult life of the school music instruction is a vital objective of that instruction; therefore be it

Resolved, that the Music Educators National Conference should make a definite study of the problems relating to the carry-over into adult life of the instruction in music in the schools, and be it further

Resolved, that this field of study be referred to some division of the Music Educators National Conference for in-

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vestigation and recommendations which may lead to appropriate action on the part of the Conference.

IV

WHEREAS, frequent and urgent need exists for a national medium for gathering and disseminating information concerning the many important problems of music education, be it

Resolved, that the Music Educators National Conference continue to urge the creation of a Division of Music within the Office of Education of the United States Department of the Interior.

V

WHEREAS, the attitude of radio broadcasting companies toward music in the schools has been one of understanding helpfulness in the sustaining programs, but

WHEREAS, a few of the sponsored programs, both for children and by children, have not been conducted with similar wisdom; therefore be it

Resolved, that the Music Educators National Conference tender to the radio companies an expression of sincere appreciation for their interest and helpful attitude, at the same time voicing the hope that the wise guidance evidenced in connection with sustaining programs may be extended to those which are presented by sponsors, thus leading to similar consideration for musical programs which are best for our young people.

[Report of the Resolutions Committee (Council of Past Presidents), presented at the Biennial Business Meeting, April 2, 1936, and approved by vote of the Conference. Russell V. Morgan, Chairman; William Breach, Secretary.]

NEXT—THE SIX SECTIONAL CONFERENCES

GREETINGS to the new officers of the Music Educators National Conference! May we present at this time the new officers and executive board of the Music Education Exhibitors Association? They send you best wishes and a pledge of cooperation in all our joint efforts.

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The Exhibitor's Spring Fancy

▲ **IN SPRING**, the exhibitor's fancy turns to thoughts of—**THE SIX SECTIONAL CONFERENCES!** The big, busy, bustling immensely successful New York meeting is past. From the exhibitor's point of view, it has served its purpose as one of two important links between the music merchant and his most important group of customers. The other link is represented by the Sectional meetings which come every other year.

The Conference structure was built by the founders with extraordinary foresight. People in other walks of life affiliated with various organizations marvel at the influence which the Conference wields and the broad scope of its activities. Gradually has come the realization that this power and influence derive basically from the dual nature of the organization. The national meeting establishes its national character. The Sectional Conferences build strength in every district. In this field, at least, the compensating virtues of unity and decentralization seldom have been more successfully combined.

The exhibitors, on their part, have discovered that this two-fold aspect offers the basis of the most effective kind of promotion that can be devised. Memory recalls the satisfaction with which the exhibitors viewed the results of the Sectional Conferences in the spring of 1935. Time was when a few exhibitors neglected some of the Conferences which



were not located within a convenient distance from the home office. Now, however, the special merits of both the district and national meetings are generally appreciated.

The national meeting permits the exhibitor to "contact" the most active leaders in the profession and to make an impressive display of his wares at the largest single gathering of his potential customers. At this meeting he builds national prestige.

At the Sectional Conferences, the exhibitor, in political parlance, mends local fences. He has a chance to make the acquaintance of many people whom he might not otherwise be able to meet. He obtains an understanding of local needs and local problems. Indeed, most publishers, dealers and instrument makers have come to look upon the Sectional Conferences as equally important with the National Conference; and possibly in some respects, *more* important.

Here are the six Sectional Conferences of 1937 in the probable order of their occurrence. Note that they are arranged for convenient "swing around the circle." Prepare for them NOW.

Southern, Columbia, S. C., March 1-2-3 (or 4-5-6).

Southwestern, Tulsa, Okla., March 8-9-10 (or 11-12-13).

California-Western, San Francisco, March 22-23-24.

Northwest, Portland, Ore., March 29-30-31.

North Central, Minneapolis, Minn., April 5-6-7-8-9.

Eastern, Buffalo, N. Y., April 14-15-16.

New York Results

▲ **THE NEW YORK CONVENTION** of the National Conference marked several high points in music exhibiting. The Historical and Educational Exhibits, prepared in honor of the tenth anniversary of our Association and in compliment to the Conference members, was well attended and revealed the exhibitors serving in capacities quite outside their familiar commercial field. It was in-

tended to demonstrate in tangible form the desire of the Exhibitors Association to contribute toward the educational aims of the Conference.

As previously has been mentioned, our biennial election also took place at this time. According to the provisions of the constitution, the president of the Association automatically became vice-president. A new president and executive-secretary and two new executive board members were elected. The two other board members will continue in office until the next National Conference, when they will have served the full four-year term.

In other respects, the results of the New York meeting were impressive. Every inch of exhibit space was sold. The exhibitors generally were enthusiastic about the arrangements. Some space which at first appeared to have undesirable features, later developed definite advantages. Whatever the location, good features balanced the less favorable in about equal measure.

Next—the Six Sectionals!

United We Stand

▲ **IN HIS ADDRESS** to Conference members, President Hauser made a suggestion which appropriately may be mentioned again in these columns. He referred to the necessity of winning the whole-hearted support of school board members, superintendents, principals, parents and taxpayers in advancing the cause of music in the schools. It will help a great deal if supervisors and teachers will consider it a part of their normal duties to cultivate the good will of their townspeople. It is not enough to confine oneself to professional and artistic affairs. Scholarly aims, an efficient system of teaching, a fine a cappella choir and an intimate acquaintance with Bach, Beethoven and the early madrigal school will prove of little avail unless taxpayers appreciate the practical values of music—its vocational and economic aspect, as well as its cultural and moral contribution to society.

How often was enthusiasm expressed for the many fine speeches and the stimulating program arranged by President Herman F. Smith and his many associate officers and committeemen of the National Conference, with the added comment that the people who really should have heard them are the parents and school officials in every community!

The Music Education Exhibitors Association is attempting to do its part through its connections with local businessmen. By our combined efforts and with an aroused consciousness of the problem on the part of both our organizations, we can accomplish a valuable service for music education.

